

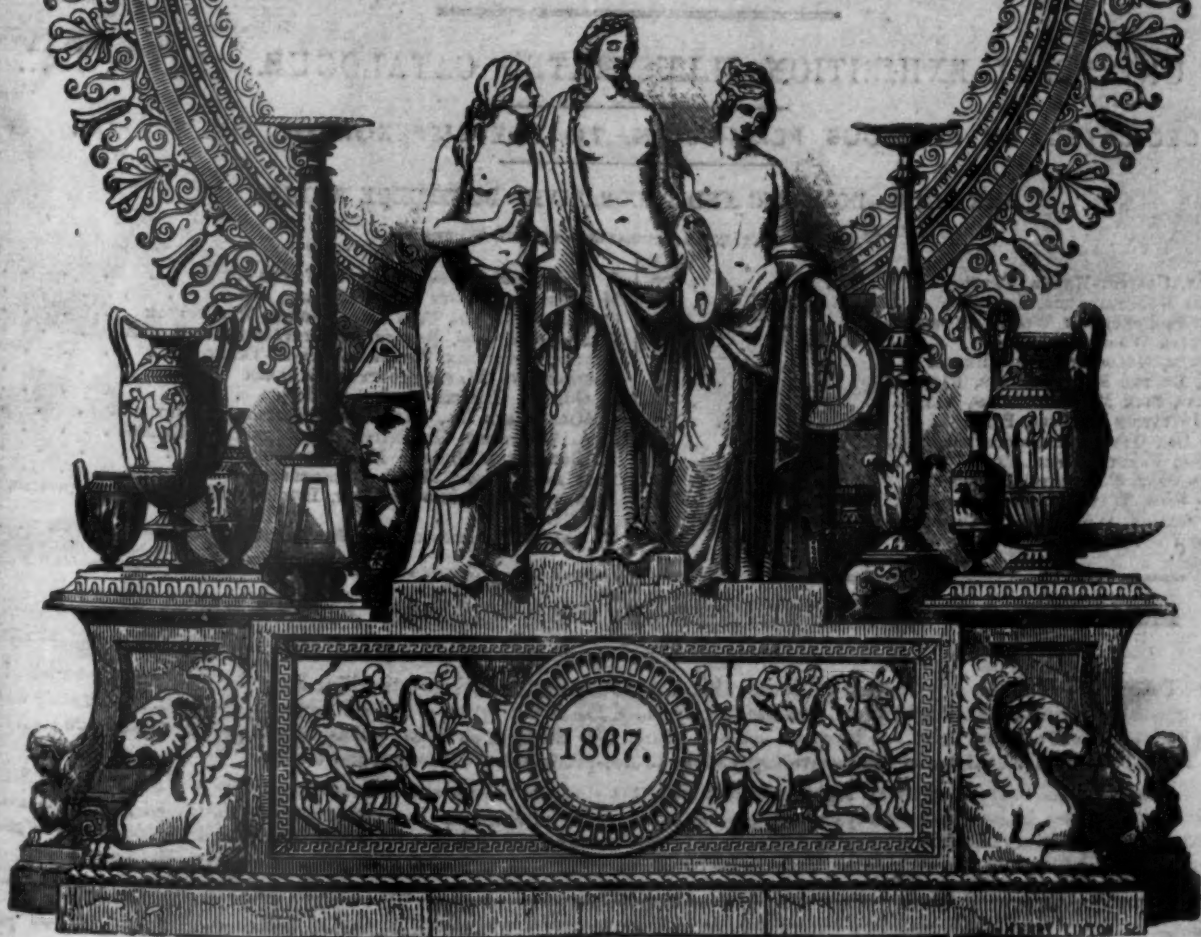
PART IV. PARIS UNIVERSAL EXHIBITION.

No. LXVII.—New Series.]

[PRICE HALF-A-CROWN.

JULY.

THE
ART-JOURNAL.



VIRTUE & CO., 26, IVY LANE, LONDON.

NEW YORK: VIRTUE, YORSTON & CO. PARIS: A. XAVIER, 22, PLACE DE LA BANQUE. LEIPZIG: P. A. BROCKHAUS.

ROTTERDAM: J. G. ROBBERS. CALCUTTA: GEO. WYMAN & CO.

OFFICE OF THE ART-JOURNAL, 16, SOUTHAMPTON STREET, STRAND, WHERE ALL COMMUNICATIONS FOR THE EDITOR SHOULD BE SENT.

VIRTUE AND CO., PRINTERS, GUY ROAD, LONDON.



THE ILLUSTRATIONS.

1. AFTER THE BATTLE. Engraved by F. A. HEATH, from the Picture by P. H. CALDERON, A.R.A.
2. THE REJECTED POET. Engraved by C. W. SHARPE, from the Picture by W. P. FRITH, R.A., in the Collection of JOHN HICK, Esq., Bolton.
3. SATAN CONTEMPLATING THE SERPENT. Engraved by J. GAVCHARD, from the Drawing by G. DORÉ.

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Covers for the Volumes of the ART-JOURNAL can be had of any Bookseller at Three Shillings each.

The Proprietors of this Work reserve the right of Translating and Publishing it on the Continent of Europe.

THE ART-JOURNAL.



LONDON: JULY 1, 1867.

MEMORIALS OF FLAXMAN.

BY G. F. TENISWOOD.

PART II.*



HAT the sculptor commands the highest and most enduring exercise of the power of Art, the earliest relics of past ages prove. The divinities of Greece are

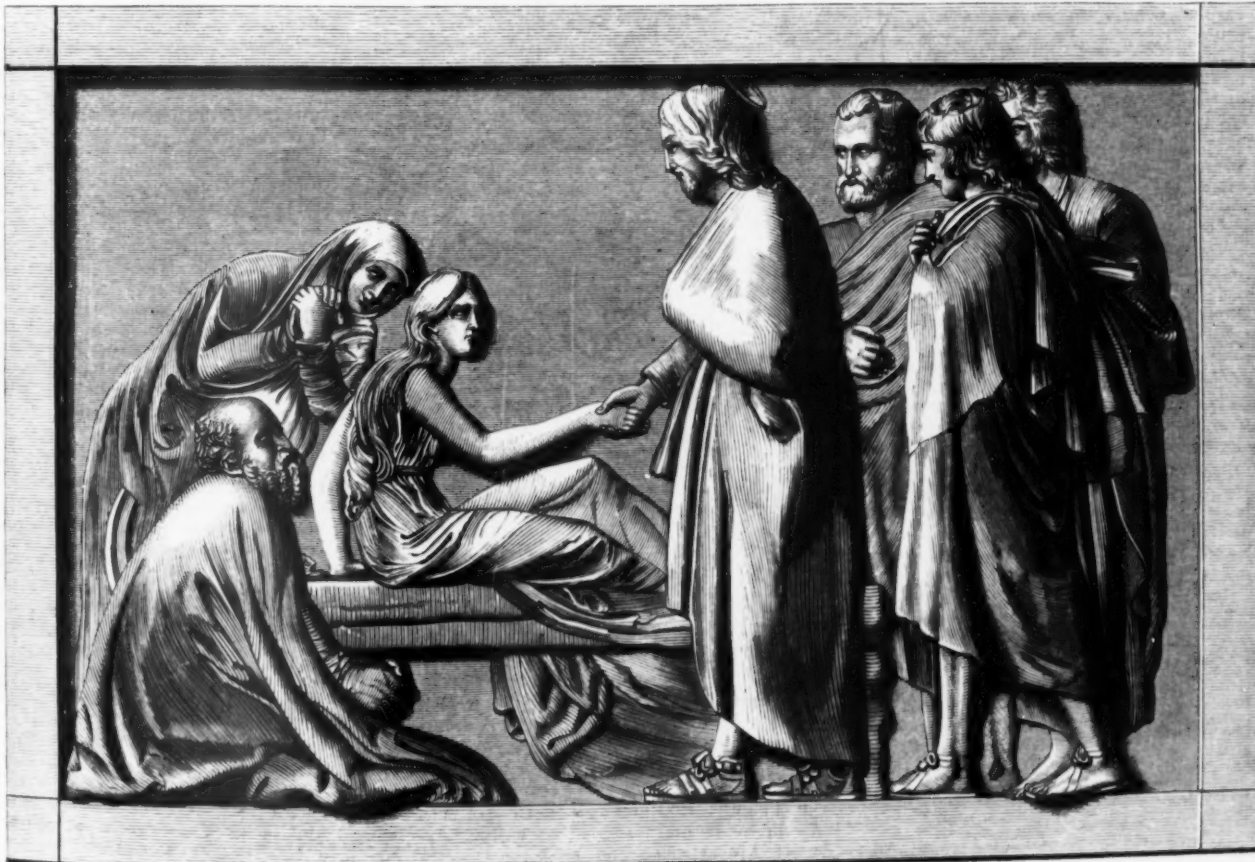
"Not yet dead,
But in old marbles ever beautiful,"

though of the tints there spread in homage to the hues of beauty not a trace remains. His genius rears in all the grandeur of form the nobility of heroism, the tenderness of affection,

the depth of sentiment. His themes are from among the most exalted the impulses of humanity can prompt, or the records of nations offer, and, as far as the durability of inorganic material can continue, are his works destined to preserve to generations yet remote the faith and spirit of the race supplying them. Such influences, however, are not to be hoped for in the attenuated reanimation of an obsolete mythology. Pseudo-classicism must be replaced by the vigorous expression of independent thought, ere Art can become the undying exponent of national life. The vitality which to this day imbues every fragment of Greek Art, is the reflection of that self-creative power under whose agency it sprang into existence. It acknowledged no composite development, or it had long since passed away as the fleeting shadow of its prototype.

To resume the narrative of Flaxman's early life, as opened in the last paper, and to exhibit the causes modifying the formation of his early character and habit, it will be necessary to revert, though briefly, to an incident of his childhood, which, doubtless, had a marked result on his later career. In all mention of Flaxman's youth, his intimacy with the Rev. Mr. Mathew and family is a prominent feature; hence any account of that period would be incomplete without such allusion, as the influences of the friendship then formed were both powerful and lasting. Of actual scholastic training Flaxman received but little, if any, in the proper acceptance of the term; being, to all intents and purposes,

a self-educated man. That he was for a time placed at school, an incident illustrating his boyish sense of injury serves to show.* But a sickly childhood rendering his physical condition the chief consideration of his parents, he was allowed to follow his own fancies in reading, drawing, or modelling, a constant employment in which bespeak his innate love of Art, independent of, though doubtless influenced by, surrounding circumstances. In this respect he differed from many whose first Art-dreams date from the accident awakening the imitative impulse, as in the instance of his friend Stothard, and his successor Chantrey, the former of whom recognised his Art-promptings, as arising from the sight of a few prints in an obscure village in Yorkshire, while in the latter, the spark was first fanned into flame by seeing some carved figures on an old picture-frame. When, however, released from the confinement a feeble condition of health had necessitated, he was frequently at the house of his friend Mr. Mathew, whose introduction to him, when about six years old, was made by this gentleman calling on his father, then living in New Street, Covent Garden, bringing with him a broken statuette for repair. On this occasion the future sculptor, busy at his little table, and looking up from amid his books and drawings, at once arrested the notice of the visitor by an air of earnest intelligence uncommon in his years or position. Mr. Mathew, speedily recognising the unusual qualities of his new acquaintance, was at once deeply interested in the boy's doings,



THE RAISING OF JAIRUS'S DAUGHTER.

examined his store of models and drawings,

* Since the former paper of this series was in type, one of the last remaining personal friends and warmest admirers of Flaxman has been taken from among us by the death of Mr. Henry Crabb Robinson, who, to a most intimate attachment to the sculptor during life, aided largely, in conjunction with Samuel Rogers, the poet, and others, in the

gave him kind advice, and brought him

formation of the Flaxman Gallery, University College, London, and has bequeathed to the council of that college the sum of £2,000, the interest of which is to be applied to the purposes of the gallery. Mr. Robinson was in his ninety-second year.

books and counsel better adapted to assist

* To Mr. Hinchiff, Flaxman's confidential studio-assistant for upwards of twenty years, I am indebted for the following, which, on more than one occasion, the sculptor related to him:—

"When a boy, I was put to school under a master of the peculiarities of whose disposition my parents were ignorant.



his growing struggles after Art and knowledge. Mrs. Mathew,* one of the most highly-gifted women of her day, became, with her husband, a frequent visitor on his new *protégé*. This lady was in the habit of entertaining the most distinguished literary circles, among whom Flaxman was speedily known, and welcomed with all the interest youth and genius never fail to excite. He was here a frequent guest, but it was in the opportunities of hearing his accomplished hostess read from the Greek and Latin poets, which, in the absence of company, she was in the habit of doing, that he found most gratification, and here likewise, amidst every stimulus to study, he was otherwise influenced by contact with the elegance and refinement existing around him. To a nature susceptible of impressions as that of Flaxman, such influences cannot but have powerfully affected his ideas and character. His own limited educational resources must, by contrast with the brilliant acquirements of those to whom he was now introduced, have appeared still lower, and pointed to the necessity for diligent study. As youth progressed, this impression gradually strengthened. A natural capacity soon placed at his command an intimacy with the various subjects he sought to acquire, but this less by methodical study than the ready aids ever at the control of genius. Though never to be considered eminent in literary matters, his Royal Academy Lectures on Sculpture, and various papers on kindred topics, show the mastery with which he treated the range of subjects bearing upon his profession, and the amount of research necessary for their elucidation.†

While Mrs. Mathew read to her young friend the verses of Homer, his pencil was actively employed in embodying some of their more striking passages, and in a manner showing how well he felt their fire and spirit. That these sketches must have differed widely from the crudities common to such early attempts, is more than probable, for, on the sight of them, Mr. Crutchley, of Sunning Hill, being one evening present, was so impressed by their inventive power, that he commissioned their author to make him a series of six drawings in chalk, two feet in height, of the following subjects:—'The Blind (Edipus conducted by his Daughter, Antigone, to the Temple of the Furies; 'Diomedes and Ulysses seizing Dolon as

The period, though short, was to me a most unhappy one, for he treated his scholars with cruel severity. I made no complaint at home, but bore his unmerited punishment without murmuring. Having in no way deserved such treatment, his barbarity induced in me a resolution that, when older and stronger, I would punish him for the pain he had caused to others. Some few years after, one day when in my father's shop in the Strand, I recognised my former tyrant looking at some casts in the window. In an instant, the recollection of his cruelties flashed across my mind, and in great agitation I rushed into the street to confront my enemy, the nearer sight of whom instantly disarmed me. The poor fellow was paralysed. Pity in place of any other feeling took possession of me, and turning back, it was some time before I recovered from the shock caused by the sight of his altered condition. This recollection is one that frequently recurs to me, but never without a sense of thankfulness at being spared the horrible reflection that must ever have haunted me, had I, not seeing his pitiable state, attempted to punish him as he so well deserved."

* Of this lady, Mr. J. H. Foley, R.A., has in his possession a portrait in chalk, drawn by Flaxman.

† Flaxman was a contributor of several articles to Dr. Rees's "Cyclopædia," among which were those on "Architecture," "Basso-relievo," "Beauty," "Bronze," "Bust," "Cast," "Ceres," "Composition," &c.

a Spy; 'The Lamentation of the Trojans over the Body of Hector; 'Alexander taking the Cup from Phillip, his Physician; 'Alcestis taking leave of her Children, to preserve the Life of their Father; and 'Hercules releasing Alcestis from the Infernal Regions, and bestowing her on her Husband.'

The painter Romney, when himself but a young man, was among the first to notice the growing genius of Flaxman, and one of his warmest supporters at a time when the help of a congenial spirit was most welcome. Romney frequently visited the young sculptor when at work, and acknowledges



THE ASCENDING SPIRIT.

the pleasure he felt at seeing him model. Of such kindness Flaxman was ever sensible, and on the part of both existed the warmth of mutual regard. Of this intimacy Flaxman writes:—"I shall always remember Mr. Romney's notice of my boyish years and productions with gratitude; his original and striking conversation, his masterly, grand, and feeling compositions are constantly before me, and I still feel the benefit of his acquaintance and recommendations." In 1784 Flaxman

* Mr. Percy Crutchley, the present occupier of Sunning Hill Park, has recently informed me these drawings are not now in possession of the family, also that he is ignorant of their ownership.

modelled a small head of his friend, while on a visit to Earham, Sussex, for the purpose of executing for Romney a bust of William Hayley, the biographer of the painter, to whose book Flaxman supplied an essay on Romney's style and genius.

Of all qualities distinguishing a work of genius, that by which its impression grows on us with time is the surest criterion of its genuineness, all forced attempts at greatness being exhausted at a first glance, and incapable of renewal. In applying this test to the works of Flaxman, its truth becomes self-evident, for since an artist can impart the indication of power to his

works in proportion only to his possession of it, its presence therein at once bespeaks the rank of its possessor. As an example of the deep suggestiveness marking Flaxman's memorial designs, the illustration on the preceding page from a marble bas-relief—part of a monument to Miss Emily Mawbey, in Chertsey Church—may be cited. Not only is the event recorded by the Evangelist here told with a perspicuity unmistakable in recognition, but heightened by a sweetness and pathos ensuring our lasting sympathy. It is needless here to repeat the story of the "Raising of Jairus's Daughter," forming the subject of the work. The tablet shows us the scene, and recalls how a certain ruler at Capernaum entreated the Saviour to come to his house, and restore to health his daughter, then lying at the point of death. He, whose mission on earth was that of love and mercy, departed on the errand, but the daughter had died before the house was reached. Lamentation filled the ruler's dwelling, but He, bidding them be of good cheer, and taking in his hand that of the dead maiden, bade her arise; and she arose, to the joy and amazement of her wonder-stricken parents. Nothing can exceed the simplicity with which the narrative is told in the design. The father, suppliant at the feet of the Consoler, hardly realises the miracle of his daughter's restoration, but the mother, overwhelmed with joy at the rescue of her child, bends forward in gratitude to the Deliverer, and approaches nearer to the rising figure, as though the more fully to satisfy her astonished senses of the re-animation of the late dead form. In the dignity of power the Divine Healer occupies the centre of the composition, whilst his three disciples stand by as witnesses of a Power to whose manifestations they are no strangers. The conception of the figure of the re-awakening girl is of great beauty, the pose being

happily expressive of the circumstances of the instant, and a look of entranced unconsciousness at a return to life visible in her wondering gaze. The extent of suggestiveness emanating from this work, together with its touching appeal to general sympathy, is such as to have secured for it a larger share of popularity than many other designs of Flaxman's have obtained; and, though parts of the composition are not of his finest work, its subjective qualities more than compensate for any deficiency of a technical character. The tender beauty of the newly-living girl, the distress—not yet forgotten—of her parents, and their joy at her moving presence again

among them, and this, through the instrumentality of a Power felt to be from on High, must surely ever attract attention in whatever language of Art presented, but especially so when rendered with the sensibility and refinement of Flaxman. In the influence of such works as the present may be seen the realisation of the doctrine, that every production of Art ought, by a living suggestiveness, to excite thought and emotion beyond itself. When painting or sculpture presents nothing beyond the representation of the forms employed, and creates no awakening stimulus, of vitality it has none, and is as inert as the mechanism of its production. It is only when capable of transporting us from the picture or marble to the sources of feeling therein embodied, it rises to the elevation of a moral agency, or attains the dignity of Art's power. In such elements of artistic creation Flaxman differed so widely from Canova and Thorwaldsen, whose highest soarings were, in the one case, but little removed from the cold, hard affectation of classicalism, and, in the other, from a commonplace acceptance of humanity, unwarmed by poetic fire, and unelevated by the promptings of the ideal. Coleridge happily says, "Art then is nature, humanised; and in proportion as humanity is elevated by the interfusion into our life of noble aims and pure affections, will Art be spiritualised and moralised."

That the execution of some of Flaxman's monuments in marble was sometimes wanting in that delicacy of finish necessary to the thorough realisation of the feeling present in the clay model, is a fact that cannot be overlooked in any just estimate of such works, nor dwelt upon but with regret at the injustice done to himself, and of which the present work affords an example. But it is easy to understand how, estimating at their proper worth the higher qualities of Art as so far above mechanical excellencies, Flaxman may have been indifferent to the reproduction in marble of his sketch-models, for—as with other men seeking in work an object whereon to employ their highest energies—unless his occupation presented exercise for his understanding and sympathy with his taste, he could not have been happy therein; and

labour is happy only as far as it is congenial with feeling. Doubtless, as with all true artists—to whom copyism is ever unpalatable—he felt reluctance at repeating himself. But, unfortunately, the sculptor is thus trammelled. Before his work is completed in marble or bronze, he has to witness its production and reproduction in

more befitting his assistants, and to whom, with too little personal supervision for the qualities of execution his models demanded, he left them for interpretation in marble. But despite the occasional absence of the graces of finish, his works, ever glowing with a sense of inner vitality, are not to be confounded with the mere petrifications of the human form; in whatever garb presented, they are uniformly the embodiment of imagery conceived in the mould of poetry and clothed in all the graces of character and beauty. In fact, so highly have his designs been esteemed by artists on the Continent, that from the date of the publication of his "Outlines" to the present, they have been much better known there than in this country.* However, if in the marbles of Flaxman we occasionally find his elaboration of surface less complete than they would appear to demand, we cannot but dwell on the rich suggestiveness of the same designs, wherein, as in the outpourings of all true genius, we are led from the fact narrated or idea embodied to beauties therewith associated, though hitherto unexpressed, and to truths yet undiscovered. With the models for 'Feed the Hungry,' and 'Comfort the Weak hearted,' the 'Raising of Jairus's Daughter' was exhibited in the Royal Academy in the year 1797, in which year their author was elected an Associate of that body.

The frequency with which the angelic form is met in Flaxman's designs is another evidence of his choice of subjects of an ideal type, wherein, relieved from the restrictions of human individuality, he rejoiced in the unfettered license of imaginative invention. In ancient Art winged figures symbolised divinity, and the Greeks frequently marked the divine from the human by the presence of wings. Flaxman, however, as in the accompanying illustration, occasionally discards the necessity for such arbitrary distinction, and gives the beings conducting his 'Ascending Spirit' an upward course of flight without such appendages. This group belongs to that class of subjects wherein his famous design, 'Thy kingdom come,' stands at the head, and where angelic forms are conducting a spirit, recently freed from the trammels of clay, upwards from mortal



MONUMENT IN HESTON CHURCH.

three successive stages of progress and material. We cannot wonder, then, at a mind like Flaxman's, wherein the inventive predominates so largely over the executive, and so imbued with the spiritual of Art, turning aside from the mechanical to the ideal, and seeking in the embodiment of new ideas refuge from a kind of labour the



ANGELS BEARING A WREATH.

sight. Yet he frequently uses the winged form as the type of a moral and spiritual nature, though occasionally in such figures he dispenses with the agents of flight; but, as the symbol of a condition of being elevated above our own, such conceptions most generally demand for their more ready recognition a positive distinction in external

feature to convey their full significance. Uniting, as these figures do, the elements of the feminine with those of the masculine form, they offer the widest scope for the exercise of ideal conception.

Whether or not, a church be the fitting place for the reception of Art-monuments, is a question on which differences exist;

but certain it is, that no exciting influences could be more in harmony with the sacred

* The celebrated French painter, Ary Scheffer, held the designs of Flaxman in such high esteem as to admit they had an influence on his works; for, in speaking to a friend of the design for his 'Francesca da Rimini,' he said, "If I have unconsciously borrowed from ANY ONE, it must have been from something I had seen among Flaxman's drawings."—MRS. GROTE'S *Life of Scheffer*.

purpose of such edifices, or more calculated to attune the heart to Christian aspiration, than those suggestive embodiments of passages from Sacred Writ, which, in so many of the mortuary memorials by Flaxman in our churches, well sustain, if they do not even awaken, devotion.

In Heston Church is erected a monument powerfully exhibiting the deep pathos Flaxman gives to another class of his plastic records of affectionate regrets, and engraved in the preceding illustration.* Two mourners, silent in their unspoken sorrow, visit the resting-place of the loved and lost. Absorbed in the grief regard inspires, these figures touchingly suggest an intensity of emotion, the representation of which the artist had wisely learned was beyond the reach of Art. By such means he compasses an aim far beyond what others, less sensible of the value of suggestive treatment, would vainly hope to accomplish by the use of apparently more direct means. The character of the forms here seen is of that ideal type best expressive of the sympathy it claims, and which, whilst admitting the vivid rendering of the dominant idea, combines all the requirements of sculptural Art.

In the majority of this class of memorials, Flaxman's ideal was less the representation of pure human essence, than an abstraction of feeling and sentiment; and, consequently, he is seen least imitative,—beyond generic form,—where most ideal. But as in such tributary erections the expression of feeling is sought before the narration of fact, the subject resolves itself into an abstract expression, wherein a characteristic sentiment is made to predominate over all other qualities. In a few words he records his estimate of this pervading feature of his designs. "Sentiment," he writes, "is the life and soul of Fine Art; without, it is all a dead letter. Sentiment gives a sterling value, an irresistible charm, to the rudest imagery, or most unpractised scrawl. By this quality a firm alliance is formed with the affections in all works of Art."

The bas-relief forming the subject of the last illustration, was probably executed as the upper part of a monument, wherein two winged figures hold a wreath over the lower portions of the erection containing an inscription, &c. The composition is one of great beauty, and the lines of the floating figures and drapery are disposed with a graceful expression of subject.

His views of character, as an element of Art, he appears to have founded on the opinions of Socrates and Parrhasius, believing that the qualities of the soul admit of representation in Art, and that in the higher order of divinities, as seen in the works of the ancients, "the energy of intellect rises above the material accidents of passion and decay." Accepting, as he does, the principle laid down by Socrates in his dialogue with Clito, that "statuary must represent the emotions of the soul by form," we rarely find throughout the whole of his works instances wherein expression is not a prominent feature, not that merely resulting from physiognomic aspect, but a pervading sense of mental qualities evinced by the discrimination of class and character.

* The name of Thomas Denman appears on this work as that of its executant. This may be explained by the fact of the monument being executed after the death of Flaxman. Denman was the brother-in-law of Flaxman, and, as his pupil, had assisted in his studio for several years. Denman likewise took part in the completion of the statue of the Marquis of Hastings for Calcutta, and that of Kenble for Westminster Abbey, both of which works were left unfinished by Flaxman at the time of his death.

SELECTED PICTURES.

AFTER THE BATTLE.

P. H. Calderon, A.R.A., Painter. F. A. Heath, Engraver.

THE originality of the subject, no less than the touching incident portrayed, attracted to this picture, when exhibited at the Academy in 1862, almost as much interest as any work then hung in the various rooms. Visitors stood before it admiringly, though to many the point of the composition, or rather its meaning, was not at first evident. It is said that a picture should at once declare itself, should require no interpretation beyond its title; but there may be even in this such obscurity as to "darken knowledge" rather than aid in the development of information. And again, a picture often requires, like some books, to be read carefully and reflectively ere one is able to master its contents. Now few, if any, who merely read the title given by Mr. Calderon to his work, could, without seeing the latter, form an idea approaching to truth of the subject; and many, even upon examination and with the assistance afforded by the printed catalogue, were unable at first sight to comprehend the artist's meaning: yet the story requires but little explanation.

Taking for his text a quotation from Shakspeare,—

"Men ne'er spend their fury on a child,"—

we see a small detachment of British soldiers, whose uniform shows them to be of the time of George II., or of the early years of his successor, entering a cottage "after the battle." Whatever their purpose, one solitary object arrests their attention—a little bare-legged fellow, who, it may be presumed, was inadvertently left behind when the other occupants of the cottage fled in their haste from the destruction which seemed to await them. The foremost man of the party stoops down with his hands resting on his knees, and inquisitively looks at the little derelict as if he were some *lusus nature*, and not, as he is, a human waif, cast on the battle-field. The child sits on the overturned cradle in which he may have hidden himself during the fight, emerging from it when the roar of the cannon and the rattling of musketry had subsided; and he now waits the future in all unconsciousness of mind, for he is too young to comprehend his desolate condition, and it is doubtful whether he could understand his interrogator, even if the kindly-looking veteran of the British Guards put a question to him, because the *sabot* on the ground shows that the scene lies either in France or Flanders, of one of which countries the boy is a native.

Apart from its originality—always a desirable quality in any work of Art—this picture has many other merits. The subject is most touching; it is an appeal from the field of battle to the court of humanity; every sympathy of one's nature is enlisted on the side of him who has mounted his wicker throne only to look upon the havoc which surrounds him. The composition throughout is picturesque and very effective, the eye being gradually led from the principal object on the right to the group on the left, among which is a small drummer-boy in the peculiar uniform of the period; the expression of the young soldier's face is highly pleasing in its gaze of wonderment at the sight before him. Whatever the future fate of the forsaken child may be, it need not be feared he will have anything but kindness from the brave fellows into whose hands he has fallen.

THE BRITISH INSTITUTION.

THE intelligence that at least one more exhibition of the works of ancient masters would be held in the old rooms was an agreeable surprise, when it is remembered that the lease expired in March last. The gallery is yet, on sufferance, at the disposal of the present Directors of the Institution until September, or perhaps longer, supposing always that it has not in the meantime been purchased by them for a continuation of those exhibitions of which one series has been very profitable in every sense to our school—and the other series highly attractive both to painters and the public. The present collection consists of two hundred and eight pictures, and would anywhere else than on these walls be esteemed a magnificent assemblage of works of Art. But by the sustained excellence of these exhibitions we are rendered fastidious and hypercritical when the works collectively fall below that high standard which the Institution itself has established—feelings incited on the present occasion by what appears to be a shortcoming in the general quality of the pictures. Though there never was here an exhibition of the paintings of ancient masters without a considerable proportion of very remarkable works, we may also add, without prejudice, not without a certain number of more than doubtful authenticity. Knowing the permanent abiding-places of some of these pictures—rooms often, indeed, little calculated to show works of art—it is not too much to say that some of their owners are not able to see their beauties save when shown in such a light as that in which they now appear.

In the South Room there is a dearth of famous English works—this may in some degree arise from the presence of the gallery of Reynolds and Gainsboroughs at South Kensington. Around the fire-place in the North Room are clustered, as usual, many small pictures. Among these shine out, like planets set amid dim constellations, two heads by Greuze, one of a boy, another of a girl, and we contemplate them marvelling that so much interest can be given to material so commonplace. The two Rembrandts, 'A Jew Rabbi' (51), and 'A Jew Rabbi' (61), are somewhat different in character—though both in their dark passages suggest only shade without making any sign of paint. The manifestation of the turban and the insignia may be considered un-Rembrandtesque, but some of the early works of this painter have been carried out with the nicest finesse—notably the brilliant gorge portrait in the Pitti. The beard of No. 61 may not have been touched upon, but it looks as if it had, for Rembrandt did not commonly paint hair with a fine point. A portrait of a young man in a black dress is described as a likeness of Raffaele, painted by himself, but it does not resemble anything to which that great name attaches. Near this is the famous portrait of Thomas Earl of Arundel, by Rubens, which comes out in full force here—though in its usual place in Warwick Castle it is scarcely visible. By Vandyke is a Lady and Child (24), with just enough of the Rubens character in it to suggest that when it was painted Vandyke was scarcely out of leading strings. The lady is rich, homely, and very Dutch. When she sat to him the painter had not been accustomed to the commanding presence of English dames and cavaliers. The 'Duke d'Olivarez' (49) and 'Portrait of himself' (55) are both by Velasquez, and each is characterised by that heavy, sinister look frequently recurring in the works of the master; much of this is due to the manner in which the eyes are painted. Velasquez presents himself here as a young man—a humble waiter upon Fortune—not like that figure of later years which salutes us with a military and somewhat haughty bearing amid the splendours of the famous aggroupment, consisting of Rubens, Jordaens, Vandyke, Rembrandt, and himself.

From another side of the room we are challenged by the mysterious Spagnoletto himself, in the guise of a beggar, precisely the man to discourse to us of the horrors he sometimes painted. There are also some portraits by him, but they are not attractive. 'The Death of



F. A. HEATH SCULPT.

F. H. CALDERON ARA PINXIT

AFTER THE BATTLE.

LONDON, VIRTUE & CO.



Isaac, an early picture by Rembrandt, shows the patriarch lying on a couch; with Esau, after his return from the field, kneeling by him. The light is thrown on the point of the subject, as was frequently done by Rembrandt. Besides these, and more or less remarkable as figure subjects, there are 'Christ and His Disciples at Emmaus' (27), by Nogari; 'A Nymph,' Carracci; 'Our Saviour healing the Blind,' A. Carracci; 'Portrait of a Lady,' Vandyke; 'Ignatius Loyola,' Titian; 'Virgin and Child with Saints,' Fra Bartolommeo; and others by Metz, Jan Steen, Le Sueur, &c. Some of the landscapes and water subjects are as fine as anything in their respective departments. 'A Landscape and Figures' (54), by Ruysdael and Berghem, is one of the grand productions of Ruysdael's most studious period; it is not worked down into heavy black masses, but has more of the freshness of open-air painting than the majority of his works, which are evidently compositions and studio pictures. 'A Gale' (9), by the same master, shows a narrow estuary with the chopping surface of an enclosed expanse of water violently fretted by the wind. Ruysdael did not attempt marine subjects on a grand scale, but some of his small essays in this direction are remarkable for truth; one of them suggested to Turner his 'Port Ruysdael.' Cuyper is present in great force—that is, he is represented by some of his most beautiful works—Mr. Baring's well-known 'River View with Boats,' Lord Brownlow's 'View on the Maes,' and the Marquis of Lansdowne's famous picture to which the same title is given. In the collection of Mr. Holford there is a rendering of this subject produced by the junction of two views of the opposite banks of the river, one with the town of Dort and the other with the meadows on the left bank. In addition to these are other valuable works by this master. Of Claude there are several examples, as Mr. Baring's 'Landscape' (38), the natural beauties of which must have transported the Art-lovers of the time of its production, as it delights those of the present. By Claude is also 'A Seaport' (46); by Salvator a 'Landscape, with Riposo,' and a 'Landscape' (25), a grey but grand composition, with a ruined temple. One or two charming specimens of Both, to our taste the sweetest and most elegant of the Low Country landscape-painters, are exhibited. Over the fireplace in the middle room we noticed a pair of Ostades with a Vander Neer between them. The latter is a skating scene, very elaborate, and both the other pictures would be most profitable studies in chiaroscuro and arrangement. 'A View in Venice' (58), Canaletto, is remarkable for bright daylight effect; and equally attractive are 'Landscape with Cattle and Figures' (108), Berghem; 'Interior of a Church' (107), P. Neefs; 'River Scene with Vessels' (124), W. Vandervelde; 'Return of the Prodigal Son' (80), Bassano; with others by G. Douw, two or three very masterly specimens of Teniers, and various subjects worthily representing Wouvermans, De Hooe, Berghem, Lievens, Holbein, G. Poussin, Bassano, K. du Jardin, Vernet (the marine painter), Mengs, &c.

Among the English works in the South Room the usual proportion of the works of Reynolds and Gainsborough is, as we have remarked, conspicuous by its absence, in consequence of the gathering at South Kensington. At the end of the room is the story of Letitia—a series of Morland's best figure subjects—consisting of 'The Elopement,' 'The Virtuous Parents,' 'Dressing for the Masquerade,' 'The Tavern Door,' and 'The Fair Penitent.' When we look at Sir W. Beechey's version of 'Mrs. Siddons as the Tragic Muse' (139), it is matter of surprise that he should have attempted the subject after Reynolds. There is a small study on the screen attributed to Hogarth—though the painting of the head is very unlike that of his heads generally; it is called a 'Study for the Third Stage of the Harlot's Progress' (143), for which Mrs. Woffington is said to have sat. The face neither in colour nor touch resembles anything of Hogarth's, and if the lady above-named sat for it, the portrait bears no resemblance to that at South Kensington. Roberts's 'Jerusalem' (198) and 'Melrose

Abbey' (190) look as fresh as if recently removed from the easel; and the same remark will apply to Callcott's very sunny 'Dutch Coast Scene'; but of the heads in this room, the 'Portrait of a Gentleman' (165), by Raeburn, with a very little more texture, would really, in its department, equal any head that has ever been painted. There are, besides, examples of Reynolds, Wilson, Gainsborough, Lawrence, P. Nasmyth, Northcote, Crome, and others of our school, but in this room there is certainly a greater proportion of the production of foreign painters than has been seen of late years.

SCULPTORS' QUARRIES.

BY PROFESSOR D. T. ANSTED, F.R.S.

4. ALABASTER AND SERPENTINE.

AMONG the varieties of mineral material used for Art-purposes ALABASTER is not one of the least important. This substance is a hydrous sulphate of lime in a peculiar crystalline state, sometimes quite pure, sometimes containing small quantities of carbon or iron.* When pure, it is of the most spotless white, and in texture and colour is almost unrivalled among minerals. It is worked with the greatest facility, and when entirely sheltered in a dry climate, gradually hardens at the surface, sufficiently to retain its beauty for a very long time, but in damp and variable climates, or in the atmosphere of a smoky town, it blackens and spoils almost immediately. The coloured varieties, generally of a peculiar tint of pale brown, are less valued, but more durable in England.

Although common enough in many parts of the world, and met with in abundance in Derbyshire, Wales, Ireland, and elsewhere in the British Islands, near Paris, and in many parts of Europe, most blocks of alabaster, in a state fit for the sculptor's use, are obtained from Italy, and even there they are limited to a very few localities. They are found almost entirely in the hills not far from the Cecina Valley, a district remarkable as the chief European source of the supplies of borax used in the Arts. Not far off is the old Etruscan city of Volterra, whose walls and surrounding antiquities are among the most interesting of the many remains of the early inhabitants of Italy. The whole country to the south, as far as Rome, abounds with Etruscan towns and burial-places, and among the sepulchral monuments that have been found in the ancient rock-tombs and cemeteries near these places, the alabaster of the neighbourhood is largely exhibited, and, for the most part, admirably preserved.

The finest white or colourless alabaster is obtained from one set of quarries opened on the hill-side in a valley between Leghorn and Cecina, through which runs the coast-line railway from Leghorn to Civita Vecchia, now partly open, and likely to be open through from Leghorn to Rome during the present year. Those who desire to visit the quarries must ascend the little stream Marmolajo, from the Acquabuona Station (25 miles S. of Leghorn). The quarries are about four miles up. They are opened in the Upper Miocene, or middle tertiary beds, exposed on the slope of the hills, and covered by yellow sands and clays of the Pliocene, or newer tertiary period. The alabaster exists in rounded blocks, varying much in size, buried, as it were, in fine marly clay, and accompanied

* Alabaster derives its name from Alabastron, a village in Egypt.

by fetid limestone and occasionally by serpentine. The serpentine appears to be intrusive, and greatly affects the rocks. The blocks of alabaster are from eight hundred-weight to half a ton each, and are got from levels or galleries run in from the hill-side.

The very finest blocks of alabaster are generally contained in beds more or less regular. Other beds of marl of the same geological age also yield considerable quantities of this mineral throughout the district, but it is rarely that the quality is good enough to command high prices, and the best blocks seem always to be from the quarries just alluded to. It is not necessary or desirable here to discuss the geological questions that hence arise, though the vicinity of the serpentine is highly suggestive, but it is useful to the inquirer to know that there may be comprehensible reasons for the absence of the finer qualities in places where common gypsum and inferior alabasters exist in abundance.

There is very beautiful brown, yellow, and variegated alabaster got near Volterra, but this is of comparatively small value on the spot. Pure white translucent samples are certainly exceptional. In England the alabasters are generally in veins in rocks of the New Red sandstone series.

The works of Art now manufactured of alabaster in Italy are numerous, and very beautiful. They include models and copies of some of the principal buildings and sculptures, capitals of columns, vases, tazzas, candelabra, and other ornaments. Of slabs, tables, and shafts of columns there are not so many, owing to the extreme softness of the stone. These works are sculptured at Florence, Leghorn, and Pisa, as well as at Volterra, but the manufacture for exportation is chiefly at Volterra. In England there have been some fine works in alabaster, serving as screens in cathedral and collegiate churches.

The commoner varieties of sulphate of lime are burnt to make plaster of Paris, Parian cement, and other compositions. In this way they are indirectly subservient to the purposes of Art.

SERPENTINE is another mineral very beautiful in itself, and very valuable for certain Art-purposes. In one form or other serpentine is found in many countries. It is worked in Cornwall, where the Lizard Point receives its name from the rich colours and variegated outline of the stone of which it is made up. There are very beautiful serpentines in Galway (Ireland) and others in Anglesea (Wales). The mineral is found in Saxony, Bohemia, Siberia, and Silesia, besides some curious varieties in Canada. Tuscany has been the most available source up to the present time, though there is also a prospect of material of the finest kind from Corsica.

All serpentines are magnesian minerals. They are technically hydrated silicates of magnesia, with iron, manganese or chrome, and sometimes alumina. Like talc, soapstone, and other allied minerals, they have a peculiar unctuous or soapy feeling. For the most part they are coloured only partially, leaving sometimes large patches of dead white, and numerous streaks of green. Some are of extraordinary beauty and great value, the best being combined with limestone, and when tinted throughout, and of the nature of breccia, they form the valuable antique green marble called *verd-antique*. The mixture of limestone gives hardness, and not unfrequently there are bright crimson spots, which add much to the effect.

The Tuscan serpentines are the most used. They are quarried in various places,

but not generally on a large scale. The mineral does not exist in very large masses, but in numerous bosses or lumps, no two of which are precisely alike in quality. It is generally regarded by the Italian geologists as an eruptive rock of the nature of lava, but the magnesian element distinguishes it in a very marked manner. There are, however, several varieties of texture, hardness, and colour, even among the Tuscan serpentines. Geologically there are serpentines of almost all ages.

The great fault of most serpentines is the extreme prevalence of cracks and flaws, and the difficulty of obtaining with certainty such blocks as shall ensure good slabs of fair size and of uniform quality. Full-sized shafts of columns are especially difficult to procure. Most of the varieties also are too pale in colour, and too streaky to be suitable, except for very special purposes. When, however, there is a certainty of large masses of good quality, few stones are more valuable, though the Art-purposes for which the stone is adapted are rather limited in number.

There is a remarkable quarry of serpentine opened in the island of Corsica, not far from the town of Bastia. When first discovered, it yielded some fine samples which received honorary mention and medals at the Paris Universal Exhibition of 1855. Afterwards columns obtained from it were used in the Louvre, and more recently some slabs in the Imperial box of the Grand Opera House now building. From stones removed from this quarry, slabs measuring nine feet by three have been obtained without flaw. From other parts of the same mass of rock close by, shafts of columns, and slabs of even larger size and of the finest quality, might be got.

Of the Irish serpentines blocks of large size may be got, but the colour is pale and somewhat inferior. Flaws are frequent both in it and in the richer coloured, but more spotty Cornish serpentines of the Lizard, and full-sized shafts are not easily to be obtained fit for use.

The Art-uses of serpentine are limited, but they have hardly been sufficiently considered owing to the uncertainty of the material even from the same quarry. Fountains, small columns, altar slabs, and other church employments are the most important. Tazzas, vases, and candelabra, are frequently manufactured. Chimney-pieces and slabs for tables are common. In most cases the material is softer than marble; in some cases it is harder, but the great practical difficulty arises from the want of absolute uniformity of texture which renders it difficult to procure a perfectly smooth face by polishing. When there is a combination of limestone, this material assumes much more the character of a marble, and is then capable of being worked without difficulty.

All the quarries of serpentine are small and superficial, and from the nature of the stone it is unlikely that any great improvement would be found at a distance from the surface. Considered as a marble, serpentine weathers somewhat irregularly, and for this reason is rather unmanageable, especially for exposed work. The extreme depth of colour often met with is somewhat heavy for house decoration, and still more for delicate chiselling. Perhaps the genius which has prompted the Russians to adapt dark-

coloured porphyries and stones of irregular and extreme hardness to Art-purposes might succeed in overcoming technical difficulties, and establish a variety of cameo-work in serpentine, but we have not seen any attempt in this direction. Serpentine is not wanting in Siberia.

There are some other stones occasionally used for Art-purposes whose mineral composition is distinct from that of marble properly so called, and which are interesting from peculiar circumstances. Of these JADE is the most remarkable. It is chiefly a silicate of magnesia and lime, and therefore fitly comes in with serpentine. It differs, however, from serpentine exceedingly, being perfectly uniform in tint (generally of pale sea green), and of extraordinary hardness and toughness. It takes a high polish, but is extremely difficult to work.

Large quantities of jade are obtained in India and China, whence ornaments of many kinds and sculptured figures are brought in abundance, but there are few real and important indications of Art employment. From Siberia enormous blocks of this mineral have been occasionally brought, and one of the largest and most remarkable on record is now in the Exhibition at Paris among the Russian goods. It is unusually translucent.

ART-UNION OF LONDON.

The following works have been selected by prizeholders up to the time of our going to press:—

From the Royal Academy.—Dean Swift and the Peasant, T. P. Hall, 150l.; Carrickfergus Castle, near Belfast, J. Danby, 100l.; The Young Student, S. B. Halle, 60l.; Mountain Stream under Iris, N. Wales, R. Harwood, 50l.; Winter's Evening, near Pangbourne, G. A. Williams, 35l.; Cockmoor, Vale of Monteth, R. F. Mac, 25l.; The Mouth of the Harbour, J. G. Naish, 25l.; On the Lea Marshes, T. J. Sloper, 25l.; Highland Stots, A. Corbould, 20l.; Stepping Stones in the Lledr Valley, A. B. Collier, 15l. 15s.

From the British Institution.—Sappho (marble), J. T. Westmacott, 60l.; Amalfi, G. E. Hering, 35l.

From the Society of British Artists.—The Lifeboat, E. H. Hayes, 150l.; Away from Smoky London, J. Tennant, 150l.; Distant Rome, from the Deserted Gardens of the Villa d'Este at Tivoli, J. B. Payne, 60l.; The Message, H. Garland, 50l.; A Heath Scene (Winter), C. Jones, 50l.; The Lesson—"Sit up, Good Dog," J. Tennant, 50l.; Leisure Moments, A. Campbell, 40l.; Marguerite mocked by the Gossips, A. B. Donaldson, 40l.; The Lunch, J. Henzell, 35l.; Off the French Coast, J. E. Meadows, 35l.; The First Meeting of Valeria and Esca, T. Davidson, 30l.; Cottages at Capel Curig, N. Wales, J. Henzell, 30l.; The Future Home, Miss Jessie Macleod, 30l.; On the Cluney, near Castleton, Brannar, A. Panton, 30l.; Feeding Ducks on the Lynn, E. Holmes, 25l. 5s.; The Mountain Stream, Tynny-Groes, N. Wales, A. Barland, 25l.; Caught Napping, A. A. Hunt, 25l.; Scene in Glensannock, T. Whittle, 25l.; The Stream, from Llyn Idwyl, N. Wales, J. J. Curnock, 21l.; Scene between Harlech and Portmadoc, C. Pearson, 15l. 15s.; The Plagues of his Life, E. R. Taylor, 15l. 15s.; Sunset on the Thames, H. Bright, 15l.; The Ballad, J. Noble, 15l.; "Bon jour, Monsieur," J. Noble, 15l.; The Marauding Party, J. A. Pasquier, 15l.; The Bookery, near Henley-on-Thames, C. Pearson, 15l.; Water-Mill at Maple Durham, J. J. Wilson, 15l.

From the Water-Colour Society.—The Ferry, G. Dodgson, 80 gs.; Shipping off Brisham, Torbay, J. Callow, 21l.

From the Institute of Water-Colourists.—Coast near Beachy Head, H. G. Hine, 107l. 10s.; Cockle-Gatherers, Llangarne Castle, South Wales, J. H. Mole, 105l.; Stormy Weather, Dutch Galliot off Ostend Pier, Edwin Hayes, 70l.; Salo, Lago di Garda, C. Vacher, 50l.; Quindici Anni, A. Bouvier, 40l.; Murano, Venice, J. H. D'Egville, 35l.; Italian Landscape, Oria, Lake of Lugano, E. Richardson, 31l. 10s.; "Fruit, Mrs. William Duffield, 29l. 5s.; The late C. Davis (Royal Huntsman) and William Mason on "Planet" in the Harrow Country, G. H. Laporte, 25l.; Waiting for the Ferry, J. G. Philp, 23l.; Oystermouth Bay, E. Hayes, 15l.

From the Royal Scottish Academy.—Autumn Morning on the Lochy, W. B. Brown, 150l.

It is worthy of remark—in reference to a statement made before the House of Commons Committee on Art-Unions, that prizeholders occasionally, but not frequently, made additions to the amount of the prizes for the purpose of obtaining works of higher value—that the owners of the works marked (*) in the above list have added in the aggregate £332 to the amount allotted to them, and this out of about two-fifths only of the whole number of prizes.

DORÉ'S PARADISE LOST.*

In our preceding notice of Messrs. Cassell's noble volume (*vide p. 106 ante*) we gave an example of the grouped designs by M. Doré which illustrate it. The one now introduced to our readers offers only a single figure, that of Satan contemplating the serpent he purposed to make his minister of evil to the parents of the human race. The attitude and expression of the prince of hell, as he sits with outspread wings on the rugged bank, are suggestive of deep thought, yet the action of the drawn-up leg is inelegant. It can detract nothing from the bold and masterly conception of the whole design to point out—and in doing so we have no wish to be hypercritical—an error committed by the artist in point of time and place. The text which supplies the subject runs thus:—

"So saying, through each thicket, dark or dry,
Like a black mist, low creeping, he held on
His midnight search, where soonest he might find
The serpent. Him, fast sleeping, soon he found
In labyrinth of many a round, self-rolled,
His head the midst, well stored with subtle wiles," &c.

But instead of midnight there is here the clearness of midday; scarcely a cloud disturbs the serenity of the sky, and the sunshine casts strong shadows from every object. Moreover, Satan is described as discovering the serpent in the garden of Eden,—

"On the grassy her,
Fearless, unfeared, he slept."

There is, however, not a glimpse of Paradise in the picture given by Doré; the scene is altogether barren of landscape beauty; the ground might be that upon which the curse of unfruitfulness had been already pronounced, so comparatively desolate it is, and devoid of vegetation, even of the "grassy herb" whereon the poet makes the reptile repose.

On a careful examination of the whole series of fifty designs, it is not an easy task to make such a selection of the most noteworthy as will serve to convey to our readers an adequate idea of the diversified range over which the artist's pencil has travelled: moreover, the space at our command limits us to the mention of a few only.

The legions of Satan rising from the surface of the burning lake show wonderful dramatic conception, a dense, zig-zag line gradually diminishing in breadth, and losing all the forms of its component parts, till the extremity is hidden by the dark clouds of the distant horizon.—There is vast energy of action in the figure of the fiend clinging to the rock, though it appears uncalled for, inasmuch as its wings would serve to aid its upward ascent, and would also prevent a fall into the yawning abyss below.—Aerial in motion and graceful in arrangement is the group of angels circling round the throne of the Deity and the Son; the personification of the former is, however, distasteful to English ideas. "Ithuriel and Zephon descending from Heaven to Paradise," as it were in a blaze of light, is a composition of true ethereal character; the figures seem almost transparent in their spiritual nature, and are admirably poised as they fly swiftly but with easy motion through the golden atmosphere. We may remark here that throughout the whole of these designs, Doré has made a marked, and, we think, a judicious, difference in the corporeal appearance of the two classes of angels: the celestial beings are embodied spirits; the fallen angels have flesh, and sinew, and muscle.—An extraordinary effect of intense sunlight is seen in the plate where Adam discovers Eve sleeping, but the beauty of the picture is marred by the figure of the former, whose countenance is a long way from attractive, and his muscular form like that of a Roman athlete: facial attractiveness is nowhere one of Doré's merits.

We might carry our analysis of these designs much farther, even as regards the figure-subjects, but must desist. If the artist, in this remarkable series of drawings has not risen up to the full dignity of Milton's conceptions, he has produced a great work, and one that must maintain his high reputation.

* MILTON'S PARADISE LOST. Illustrated by Gustave Doré. Published by Cassell, Petter, and Galpin, London.

* A very curious variety of pale serpentine, with markings resembling corals, capable of receiving a high polish, and obtained in masses of some size, has recently attracted much attention among geologists, as yielding the most ancient indications of life of any known rock. The fossil is called *Eozoön*, and the first discovery of it was in Nova Scotia. There is a fine specimen in the Paris Exhibition.



SATAN CONTEMPLATING THE SERPENT.

PARIS.

THE SALON DES BEAUX-ARTS.

WHILE the pictures of all nations are congregated in the Champs de Mars, the annual, as distinguished from the retrospective, productions of French painters are assembled in Le Palais des Champs Elysées. This yearly produce is in number, to say nothing of talent, overwhelming. Upwards of twenty rooms are crowded with 2,745 works. The arts of painting, sculpture, architecture, engraving, lithography, designs in water-colour, pastels, &c., and works connected with public monuments, are all comprised in this immense collection. It is never an easy task to master one of these Paris salons. Three days' close scrutiny gives the following analysis of contents. Our object was to reduce to the utmost the number of works which could claim notice in our columns. Yet, on the most straitened computation, did we find worthy of mention, painters of history, 17; of genre, 42; of romance, 18; of landscape, 30. In minor divisions, there are noteworthy painters of battle, 3—the paucity, by the way, shows that France has of late enjoyed peace. Portraits are also few, compared, at least, with the ratio in our own Academy. Some seven portrait-painters are the utmost it were needful to mention even in an exhaustive criticism. Of painters of coast and sea, there are of mark some four. Of animals, also about four; and of flowers, three. The above figures indicate painters not pictures; each artist is entitled to send two works. We may add that five English artists, viz., Davis, MacCallum, Hopkins, Dicey, and Whistler, make a creditable appearance, though not one of the number has been fortunate enough to gain a medal.

To deal in detail with so immense a collection were, within our limits, impracticable. We shall, therefore, attempt little more than a rapid sketch of leading schools and works. It is evident that historic art in France, as in England, has been descending into *genre*. In each country the most ambitious attempts are the least successful. Glaize, a well-known artist, makes, for example, a gigantic failure of the tribute of 'Posterity to Jean d'Arc.' The son of M. Glaize descends with success into romance, in a composition entitled 'L'Egide.' Muller, the painter of the grand composition in the Luxembourg, 'The Summons of the Victims in the Reign of Terror,' has a well-painted historic cabinet picture, 'The Captivity of Galileo.' This is a deliberate work, studious in form, colour, character, and finish. After the artist's decorative achievements, in the way of ceilings, it is more than could have been hoped for, that return to moderation was possible to him. Another great painter, Comte, is represented by a small but highly elaborated work, 'Henry III. during the Assassination of the Duke of Guise.' The realism of the diaper on the wall, and the tiles upon the floor are among the many indications of the prevailing phase of historic art. A lovely work is exhibited by Laugée, 'St. Louis serving the Poor.' The picture approaches romantic treatment in glow of colour and soft haze of light, effects which the French at this moment are turning to excellent account. The just relation between the figures and the lustrous background is well maintained—a point which the French rightly deem most important. Laugée manages, notwithstanding a somewhat decorative treatment, to maintain a certain religious tone and bearing. After a totally different manner does Patrois depict 'Jean d'Arc on her way to Execution.' This is one of the very few compositions which show affectation of mediævalism. The forms are quaint, and the lines angular. Yet Patrois has the discretion to stop short of the extreme to which Leys is committed. Picou rings still one change more upon so-called historic art: 'A Night with Cleopatra' is of the florid showy style of past days, before naturalism took possession of the French school. In the presence of this essentially false and meretricious production, it is impossible to regret the change which has come over the face of Parisian Art. Bigand also contributes in a different way a

representative picture, 'Saint Symphorien.' This is an extravaganza in form and colour, such as a Neapolitan painter might have been guilty of a century or two ago. Till we came upon Bigand's culpable work, we had supposed that the style had happily died out.

What can be pleaded in excuse for the great Gustave Doré? It is only too sadly clear that at times he prostitutes genius. His designs have obtained such signal success in England, that it becomes a point of no small interest to observe how the artist conducts himself in a Parisian *salon*. That he can paint respectably a large life-size composition in oils is manifest from one of the works now exhibited, 'The Daughter of Jephtha and her Companions.' The picture is poetic and impressive. The colour is fairly good, the intention or motive well borne out. The style, moreover, as will readily be supposed, has originality. Yet even in this composition, which in some measure may be permitted to cover the egregious failure of a still larger performance, it is evident that M. Doré has not acquired perfect command over his materials. Oils under his handling are opaque, dry, and chalky. They want transparency, translucency, and lustre. It is painful to speak of Doré's other composition, 'Le Tapis Vert.' The picture is presumptuous, impertinent, and coarse. Neither does this pictorial infliction come upon the world in mitigated form, inasmuch as the canvas is over thirty feet in length. The artist, in the choice and treatment of his subject, is certainly not on virtue's side. The picture, as a picture, must be pronounced low, even in Art qualities. The costumes might have been daubed in by a painter of Paris fashions. The handling is throughout clumsy. It has long been evident that Doré is doing too much. It is impossible to throw into such multitudinous productions study or conscientious work. If the painter do not take care, posterity will rank him with Dumas and Paul de Kock. Better things might have been expected from the illustrator of Milton and the Bible.

Of high Art, life size, the examples are not very choice. A vigorous work by Jacquand, 'Galileo before his Abjuration,' may, however, be mentioned for commendation. The picture possesses power and dramatic character; the artist walks in the path of nature. Of Legros, we know something in England; he certainly is more at home in his own country. But even in a French gallery his pictures look rude and ungainly. It is a pity he cannot cultivate the *suaviter in modo* a little more. Lecomte-Dunouy has had the advantage of that thorough tuition which a Frenchman alone can enjoy. He has been the pupil of Gérôme, Signol, and Gleyre. 'Job and his Friends,' by this artist, who was rewarded by a medal last year, is something more than a respectable performance. M. Clement, who obtained the prize of Rome some ten years ago, has made good return for the best service the State can confer on a painter. 'The Death of Caesar' is a large and highly creditable composition. That so arduous an effort is as yet a little beyond the artist's reach is nothing else than might be expected. Experience, doubtless, will, in time, teach him how to get more character into smaller compass. To an Englishman, it is no less strange than instructive to see a young artist venture on a classic life-size picture. The aim and ambition of the English and the French schools are indeed widely diverse.

In proportion as directly historic treatments decline, do romantic and *genre* subjects increase in favour. If the French are tempted to bring history within the range of *genre*, on the other hand they not infrequently give to cabinet pictures unusual dignity of manner and largeness of treatment. Their knowledge of the figure enables them to paint even trivial topics with certitude and force. The French often approach a subject with pretty fancy, they toy playfully, and, save in the painting of landscapes, are seldom ponderous. Aubert is most charming of romanticists. He paints a truly delightful idyl—a pair of girls slightly clad, seated on the shore of a lake, feeding a swan. The composition, sentiment, and colour are lovely. Hébert, of long-established repute,

throws over a simple subject,—the head of a gipsy,—glowing, rapturous colour. The little picture is truly a poem, and that by virtue solely of Art treatment. Hébert, in a second work, 'Autumn Leaves,' shows rare skill in educing out of no subject a capital little picture. Le Roux throws originality into a 'Serenade'; there is infinite grace in the dancing figure. Coomans has become of late well known in London. His pictures are decorative romances, drawn from the time of the Romans. The artist does not seem to have received honour from his own countrymen. Faruffini, who by the way is an Italian, paints a glorious vision, 'The Sacrifice to the Nile of an Egyptian Virgin.' A noble girl, decked with lotus and cactus flowers is seen floating down the emerald waters. Musicians occupy a temple background. The conception, which is novel, is a phantom of imagination and a rhapsody of colour.

The skilful and poetic, though not infrequently coarse, treatment of the nude has long been a speciality in France. There are, indeed, some half dozen artists who have succeeded in this department to admiration. Bouguereau's 'Age of Gold' displays usual knowledge of the figure. The picture, after a manner favoured by the French, gains refinement and romance by a soft, hazy, dreamy atmosphere and colour. Another pretty idyl is composed by Lévy—two figures looking down a precipice. Feyen-Perrin has fairly earned a medal by an undraped figure reclining in a landscape; between the flesh and the background is maintained perfect harmony of tone and colour, which in such compositions is a main point. Specially beautiful too, as a poetic thought, is 'The Awakening of Psyche,' by Adolphe Weber. This work, full of promise for the young painter, has also received just encouragement by a medal. The French, we are glad to say, have not cast aside mythology, or even allegory, against which the English entertain an unreasonable prejudice. This class of subject, however, needs to be well done, or not attempted at all. As examples of the poetry which can be educed from such themes, may be enumerated pictures of 'A Faun predicting the Future of the Nymphs,' by Julian; 'The Death of Sappho,' and an 'Idyl,' by Bertrand. Another picture of the same order, 'Dancing Fauns,' by Lafond, is overdone in colour, the painter thinks to outvie Titian. Belly's composition, 'The Sirens,' is also coarse; the French are not always, as is well known, free from the licence which borders on vulgarity. Sellier has touched an over voluptuous theme, 'The Last Days of Tiberius in the Island of Capri.' His picture is expressly sensuous. Couture, in a long-famed work, 'The Decline of the Romans,' managed, chiefly by refined delicacy in his forms, to bring within range of modesty a subject in itself a little doubtful. Our own Leighton, in his 'Venus,' has, by like reticence, kept within permitted bounds. We have already pointed out certain differences which divide the English and the French schools. In no respect is the distinction greater than in the use of the nude. The French, it must be confessed, are rather free; while the English are notoriously not a little prudish.

Genre pictures, as we have already indicated, are so on the increase as to become absolutely overwhelming. The first analysis of the Exhibition gave no fewer than forty-two painters of *genre* as worthy of individual notice. In order to save space, we must make short work with certain artists of long-established reputations. For example, we can say with truth that Meissonier, Frère, Plassan, Gérôme, De Jonghe, Toulmouche, Breton, Bonnat, Landelle, Chaplin, Duverger, exhibit pictures after their usual manners. These styles are by this time so perfectly well understood, even in England by means of the French Gallery, that further criticism were all but superfluous. We cannot, however, pass these pictures by without saying to every student, spend before them all the time you possibly can. For composition, for Art-treatment, for management of colour, light, and shade, and generally in the handling of the brush, a young English painter may learn from these works lessons it will be hard to gain elsewhere. Mme. Henriette Browne is seen in

Paris to very great advantage both in the International Exhibition and the Salon. In the two galleries she exhibits ten pictures. It has never before been possible to judge so deliberately of her merits. Her range of subject and treatment evidently is not great. In the *Salon*, however, the lady has certainly added to her honours by a thoroughly artistic study of 'A Young Girl of Rhodes.' The execution, especially in the drapery, is a little sketchy and undefined. Yet has the picture power in a broad master-stroke of the brush; the colour, too, is admirable. Curzon sends one of his well-considered, carefully-wrought subjects, 'Dominican Friars decorating with Pictures their Chapel.' The execution is firm, and to the purpose, and the whole picture has quiet luminosity. Compté-Calix sends a charming picture, also quiet—a work which, for delicacy, refinement, and tender domesticity, is rather exceptional in the French school. The whole composition focuses well on the centre figure—a beautiful girl seated at a lectern reading the scriptures to the assembled family. Compté-Calix, like many of his brethren, resorts to soft, hazy light and colour. He thus gains refinement, and dreamy suggestion of sentiment. Among the cleverest medalists of the year is M. Brandon. His 'Sermon of Daian Cardozo in the Synagogue of Amsterdam the 22nd July, 1866,' is a picture of character delineated with broad humour and a master-hand. Vibert, who is strong in Mr. Wallis's French Gallery, in Paris takes a license little to his credit. The temptation thrown in the way of a monk by girls no better than they should be, is a vulgar work. M. Vibert, however, is an artist of undoubted talents, of whom we shall hereafter hear more, if he can but curb his extravagance, and paint under moderating restraint. He gains a medal, which indeed he rightly deserves by the originality thrown into a striking composition, 'The Muster-call of Troops after a Pillage.' Vibert evidently is a wit and a satirist. Meyerheim, of Berlin, is another medalist of more than ordinary promise. The 'Hospitality,' of peasants grouped in a field with a cow, is really a capital picture. 'The Parade before the Circus,' a work of another sort, is no less felicitous in its way. This artist is destined to distinction. Campotosto, of Brussels, is another gifted foreigner who is willing to try his fortunes in Paris. Knaus, of Germany, is well known. He has gained finish since we last saw him. His range of character has extended. His delineations are more graphic, sharp, and sparkling. The promenade of a petty prince through his dominions is a marvellous piece of acting, if we may apply the term to a picture. The style is something between Hogarth, Wilkie, and Ostade. Yet indeed Knaus's manner is that of no other man. It has not only originality, but eccentricity. The picture certainly defies laws of composition. Ribot, who has made himself known in England of late, paints in Paris after his knock-down, sledge-hammer fashion. Seeing is believing, otherwise the deeds of this modern Ribera would surpass belief. Ribot appears to have obtained the recognition implied in the award in past years of a couple of medals. He is far, however, as yet from the summit of his profession.

M. Heilbuth, a German by birth, has a speciality for the "promenades" of cardinals. His subjects are always treated and touched with the taste and the hand of an artist. Although Heilbuth is a native of Hamburg, he confesses to the universal dominion of French Art. His style has little in common with the ponderous Teutonic. Brion indulges in extremes. 'The Sixth Day of Creation' is certainly a theme it had been better he had not essayed. The First Person of the Trinity was scarcely to be approached even by Michael Angelo or Raphael. Brion is more at home among 'Les Paysans des Vosges.' He carries out this composition with manly resolution. Biard is an artist of whom it is impossible to say what he may not do next. In times past he has gone through good service on board a slave-ship. He now turns his ready hand to 'The Mammoth and Antediluvian Elephant discovered in the Ice of the Lena.' We have

never had much admiration for the painter's unruly imagination and reckless hand. M. Biard contributes another picture, altogether questionable in taste and moral. The creed of the painter seems to be that, so long as he displays cleverness, conscience may go for naught. Hamman paints 'Meyerbeer,' and Hillemacher 'The Young Mozart.' The painters, at any rate, are not inspired. Didier, who obtained the prize of Rome ten years ago, imports a class of subject best compassed in Italy. 'Preparations for the Etruscan Chariot Race' is a masterly reproduction from classic times. In looking at works of this order, we cannot but regret that criticism in England has trodden out the imagination which, in other countries, revels in the dream-land of history.

'The Empire is Peace,' and accordingly the battle-painters of France have beaten their swords into pruning-hooks. The great Yvon, who of yore gloried in the capture of the Malakoff, now rejoices in the picnic of the Prince Imperial. He certainly has made a neat, pretty picture out of the collation which the young prince gave to children of the troops in the Bois de Boulogne. Yvon has here thrown aside the scene-painter's brush. Incidents of war which, as we have said, no longer usurp broad acres of exhibition walls, are still painted creditably. The style is that which some years since was inaugurated by Horace Vernet. The painters are—Beaucé, Neuville, Protais, and others.

Portraits are often taken in France by artists who have formed their manner in the wider sphere of history. Ingres was great as a portrait-painter. And so now are Robert Fleury, Lehmann, Jalembert, Cabanel, and Dubufe. Were space at our command, it would be instructive to mark the distinction between the works of these artists and the portraits in our Royal Academy. The French are clever in the treatment of a light background.

Our neighbours and good allies are not so strong at sea as on land. Morel Fatio has much in common with Gudin, whom the French loved to honour. Yet his picture is skinned and thin. It is evident that a French marine painter feels most safe when he can hug the shore. Ziem sails at ease in the Adriatic, and is free to surrender himself to colour within the calm precincts of Venice. The chromatic brilliancy of his pictures has won applause in many an exhibition. Renowned Isabey loves a storm if it be but within harbour. Certainly he has made a grand picture out of very ordinary materials. There is something tremendous in the force he throws upon rude, common craft as they beat out from the port of St. Valéry.

The French have a distinctive school of animal-painting, which exerts appreciable influence upon our own country. Of late there has been in England a reaction against the Landseer mania. The works of Rosa Bonheur opened our eyes and extended our range. We have learnt, though slowly, that there has long been in France a capital school of animal-painters, of whom the Bonheurs are the descendants. Rosa Bonheur does not exhibit in the *Salon*, but her sister, Mme. Peyrol, sends two brilliant, sunny pictures, true to the accepted style of the family. The talents of Mme. Peyrol have been unfairly eclipsed by the brilliancy of her sister Rosa. M. Luminais has a cattle picture of amazing power. These Frenchmen despise the finish and the gloss which English amateurs dote over. Ginain paints hounds in the manner long prized in the days of Janin. Beaume's hounds and huntsmen are masterly, after the French manner. Schreyer has of late become a favourite in England. He is ragged, and wholly negligent of finish and gloss of coat. But in such scenes as the 'Abandonnée,' he gives to animal life, or rather death, moving tragedy. Surely the dumb creation speaks in such pictures. Millet is one instance among many others how an artist may throw the largeness of his manner into the humblest of subjects. He paints a company of ducks afloat on a pond with the grandeur befitting an armada sailing out of port.

French landscapes are little appreciated by English artists, just as our landscape art is

lightly esteemed across Channel. The present *Salon* contains pictures after the usual styles by the chief landscape painters of France, such as Rousseau, Daubigny, Français, Cabat Corot, Lambinet, Lapito, Huet. Rousseau, who exhibits plentifully and grandly in the Champs de Mars, sent, as an after thought, only two small landscapes to the Champs Elysées. It cannot be said that Rousseau takes in the whole of creation. Like other French landscape-painters, such as Daubigny, and even we may add Lambinet, his limits are somewhat narrow. Yet, for the most part, these painters show mastery within their chosen confines. They manage to reconcile positive with relative truths. Thus their works are admirable for keeping of light and shade, often, however, monotonous, for tone of colour frequently dusky and dirty, and generally for that balance of forces whereby a picture is brought and kept together. Nature in France is often not a little peculiar, and French landscape-painters willingly lend themselves to her eccentricities. Trees as straight and barely stripped as maypoles adorn every Parisian gallery. Flat uneventful tracts of land are also the delight of the great nation. A German affects mountains, forests, lakes; a French painter is content with a marsh, a moor, and a wind-stricken tree. It requires not a little skill to evoke a picture in the absence of a subject, and it is just this ready wit that the French possess. They generally, as in the works of Daubigny, Rousseau, and Corot, pitch their pictures in a low key. They often, by way of beginning, roll a black storm across the sky, bring a dark shadow over the foreground, and so at last the whole work gives solution to the problem how to make darkness visible. Jacque has a "pastoral" including a peasant and sheep, dark in storm clouds, a gleam of half sunshine on the foreground—a work solemn, suggestive, and grand. The pigments are heavily loaded, the execution is strong. The French, indeed, paint poetry with a heavy brush. They are proud, too, of an ultra-mannerism which, if not seen, could scarcely be credited. Such painters as Corot scrub in a subject with dirt for colour; pictures of this sort, which abound, may be said to constitute "the French school of dirty weather landscape." That our neighbours, if outrageous, are yet original, no one will question. Tournemine, both in the International and the *Salon*, paints glowing, hazy, shadowy visions of river and lake, with brilliant birds and huge dusky elephants on the bank. French artists enter with enthusiasm upon Algerian and Eastern territory. Ambition of conquest fires even the painter. We English do not much like this foreign landscape, yet can we learn from it what greatly we need to know, largeness and boldness of treatment.

Our Royal Academy, indeed, may be taught many things in this *Salon*. Firstly, to the French Annual Exhibition no painter can send more than two pictures; secondly, there is room enough to afford to all good works good places. But, thirdly, a bad picture, by whomsoever painted, is at once put into a bad place; fourthly, a good picture, though by a young unknown man, has not to give way to the vested rights enjoyed by genius in decay; fifthly, pictures are made in the course of the exhibition to change places. A work of merit receives honours for a given time, and then makes room for some other picture equally deserving of reward. Sixthly, medals of five successive grades, together with distinctions such as "Grand Officer of the Imperial Order of the Legion of Honour," stimulate and reward the artist, and determine his rank and position. Finally, in France the exhibition is not the private enterprise of an irresponsible academy or society, but a national undertaking supported and controlled by the State.

Yet our English Academy, whatever be its shortcomings, is not so much to be blamed as commiserated. It lacks what the French *Salon* enjoys, state patronage. The more that is known of the generous encouragement accorded by foreign governments, the greater must be the marvel that a wealthy and a generous nation, for such our own most assuredly is, still withholds from the Arts seemly succour.

THE ROYAL ALBERT HALL OF ARTS AND SCIENCES.

THE foundation stone of this projected edifice was laid by the Queen on the 20th of May.

The ceremony was performed with fitting state; her Majesty being surrounded by the Prince of Wales, the Dukes of Edinburgh, Cambridge, and Mecklenburgh-Strelitz, Prince Arthur, the Ministers of State, many of the Foreign Ambassadors, the Archbishop of Canterbury, and a vast assemblage of the nobility, dignitaries of the Church, and gentry. As soon as the Queen reached the throne, or raised dais, placed in the temporary structure erected on the ground, the National Anthem was performed by the band and chorus of the Royal Italian Opera, conducted by Mr. Costa. At its conclusion, the Prince of Wales, President of the Provisional Committee of the Hall, read the following address:—

"May it please your Majesty,—

"The report which, as President of the Provisional Committee of the Hall of Arts and Sciences, I have the honour to lay before your Majesty, will be found to contain a brief outline of the origin and progress of the undertaking to the present time.

"It is not necessary for me to remind your Majesty that the building of which you are graciously pleased to lay the first stone to-day, is one of the results of the Exhibition of 1851, and that it forms a prominent feature in the scheme contemplated by my dear father for perpetuating the success of that Exhibition, by providing a common centre of union for the various departments of Science and Art.

"I cannot doubt that to your Majesty the events of this day, with their manifold associations, must be full of mournful interest. For myself, I need not say that, sharing those feelings, it is also with gratification I find myself co-operating in the endeavour to give effect to a plan which had commended itself to the judgment of my father.

"Your Majesty's presence to-day will be the best encouragement to us to persevere in the work, and render it in all respects worthy of the objects for which it is designed."

To this her Majesty made the following reply:—

"I thank you for your affectionate and dutiful address. It has been with a struggle that I have nerved myself to a compliance with the wish that I should take part in this day's ceremony; but I have been sustained by the thought that I should assist by my presence in promoting the accomplishment of his great designs to whose memory the gratitude and affection of the country are now rearing a noble monument, which I trust may yet look down on such a centre of institutions for the promotion of Art and Science as it was his fond hope to establish here. It is my wish that this Hall should bear his name to whom it has owed its existence, and be called 'The Royal Albert Hall of Arts and Sciences.'"

The report referred to by the Prince of Wales having been handed to the Queen by his Royal Highness, her Majesty then left the throne, and went towards the foundation stone, which was of red polished granite, and bore, in gold letters, the following inscription:—

"THIS STONE WAS LAID
BY HER MOST GRACIOUS MAJESTY
QUEEN VICTORIA,
MAY 20TH, 1867."

The various coins of the realm, and an engrossed scroll, containing a description of the undertaking, having been handed to her Majesty by the Earl of Derby, Lord Granville presented the vase in which they were to be enclosed. The Queen placed the coins and the scroll in the vase, and closed it. By her Majesty's orders Lieut.-Colonel Scott, R.E., director of the works, laid the vase in the cavity. Mr. Lucas, the builder, then presented to the Queen a gold trowel, having first placed some mortar on the four corners of the lower stone. The Queen, after spreading the mortar, gave the word, and the corner stone began to descend into its place,

amid a flourish of trumpets and a royal salute. The Queen, with a plummet and line, tested the accuracy of the block's adjustment, and, striking it with an ivory hammer, declared it "well and truly fixed," amid loud cheering.

The Hall of Arts and Sciences will be one of the results of the Great Exhibition of 1851; for when the ground at South Kensington was purchased for the Museum and other analogous objects, a central hall formed a prominent and essential feature of the original scheme. The lamented death of the Prince Consort, President of the Royal Commission, caused, however, a suspension of this part of the entire project; but when the Committee, named by the Queen to advise her Majesty on the subject of a national memorial to the deceased Prince, recommended the erection of a hall as a fitting portion of such memorial, the matter was again taken into consideration, and the Commissioners expressed their willingness to give effect to the recommendation so far as concerned the grant of a site. Plans for both a personal Monument and a Hall of Art and Science were accordingly prepared and laid before the Queen, but available funds were not forthcoming for both objects; yet the intention of constructing the latter was never abandoned altogether, and in the year 1865 many of those who had taken a deep interest in the Exhibition of 1851 formed themselves into a committee to consider the best and readiest mode of obtaining funds for erecting the hall. The site, valued at £60,000, was already promised by the Royal Commissioners, who further agreed to advance, on certain conditions, the sum of £50,000 towards the building. The next steps were to form a provisional committee, of which his Royal Highness the Prince of Wales accepted the presidency, and to obtain her Majesty's patronage of the undertaking. Acting upon the powers conferred on the committee, subscriptions were invited, and in the course of last summer these amounted to £112,000. Designs were then prepared, and Messrs. Lucas, the well-known builders, made an offer which provided the remaining funds, and secured the completion of the edifice within the original estimate of £200,000. It should be stated that the subscribers will be entitled to receive in return for their money certain perpetual privileges of admission to boxes, stalls, or area, in proportion to the amount of each subscription. The hall is intended to hold comfortably about 5,000 persons, but on an emergency it is generally understood that many more can be compressed within its walls. It will be available for national and international congresses, concerts, distribution of prizes, artistic *conversations*, exhibitions of works of art and industry, of agricultural and horticultural productions; in short, for all and every purpose connected with Science and Art. The scheme is sufficiently comprehensive: we trust the management, who will act under the authority of a Royal Charter, will take care that the use of the building shall be strictly limited to the objects set forth by its promoters.

During a visit, in the month of May, to the International Exhibition in Paris, we observed some persons engaged in placing a model in one of the avenues of the building. Our first impression on a cursory glance was, that it was a model of the Colosseum at Rome, but we afterwards ascertained it to be that of the projected Hall of Arts and Sciences. The form of the edifice is slightly elliptical; the materials will be red brick with terra-cotta ornaments. The interior is to be arranged as an amphitheatre; in the centre will be the arena, with tiers of open seats and boxes. Over the latter runs a balcony, the wall space of which will afford room for hanging pictures; and still higher there will be a large picture-gallery lighted from above. About one-fourth of the amphitheatre will be set apart as an orchestra, sufficiently extensive to accommodate one thousand performers; and behind the orchestra an organ—the largest one in the world, it is said—is to be erected. A rough sketch of the general plan was prepared by the late Captain Fowke, R.E.; this has been carried out in its details by Lieut.-Col. Scott, R.E., assisted, we believe, by Mr. Townroe, pupil of the late Mr. G. Sykes.

OBITUARY.

EDWARD HODGES BAILY, R.A., F.R.S.

WITHIN the short space of three months the Royal Academy has had to sustain the loss of three out of its accumulated number of forty members; one of the three, John Phillip, died, at the latter end of February, in the prime of life and the full vigour of his powers; the others, E. H. Baily and C. Stanfield, at a ripe age. The death of the former of these two occurred on the 22nd of May, soon after he had entered upon his eightieth year.

Mr. Baily was born at Bristol on the 10th of March, 1788. His father, a man of considerable artistic talent, followed the profession of a ship-carver in that city, and it is more than probable the son inherited from his parent that taste for Art which ultimately placed him in the first rank of British sculptors. The boy, however, was destined by his father for commercial pursuits, and when he left school, at the age of fourteen, he was placed in the counting-house of a merchant. Two years afterwards he quitted the desk and the ledger, and commenced business on his own account as a modeller of small busts in wax, in the treatment of which he displayed a close observation of character. Higher aspirations were soon awakened, and especially by the examination of a monument, by the elder Bacon, erected in Bristol Cathedral to the memory of Mrs. Draper, Sterne's "Eliza;" and still further by the study of Flaxman's compositions from Homer, which were lent him by a medical gentleman of the name of Leigh, who took much interest in the young artist, and gave him a commission to model two groups from these designs. Mr. Leigh's patronage, if it may so be called, did not terminate here, for he was so satisfied, from the result of these commissions, as to the great talent possessed by his young protégé, that he recommended him to Flaxman, who immediately sent for him to London, and took him into his studio, where he remained for seven years and a half. Baily, during this period, entered also the schools of the Royal Academy. His first success as a competitor was the acquisition of a silver medal at the Society of Arts; in 1809 he obtained the silver medal of the Academy, and in 1811 the gold medal, with a purse of fifty guineas, for his 'Hercules restoring Alceas to Admetus.' The first of his exhibited works which attracted marked attention was a figure of Apollo discharging his arrows against the Greeks; it made so favourable an impression on the members of the Academy, as to procure his election, in 1817, as an Associate. It was, however, previously to this, we believe, that he accepted the post of chief modeller in the establishment of Messrs. Rundell and Bridge, the most eminent gold and silversmiths of that time.

In 1818, when he had just reached his thirtieth year, Mr. Baily exhibited at the Academy a model of his celebrated work, 'Eve at the Fountain,' which gained for him at once a European reputation. The design was executed in marble, and exhibited three years afterwards; it was purchased by the citizens of Bristol for their Literary Institution, where it now rests. In the same year—that is, in 1821—he was elected Royal Academician, and received a commission to execute for Buckingham Palace the sculptures for the central and south pediments, the side of the Triumphal Arch facing the palace, the *bassi-reliefs* of

the Throne-room (from the designs of Stothard), and also the models of the figures executed in stone for the tops of the pediments. From that time till within five years of his death—his last contributions to the Academy, statuettes of 'The late Archdeacon of Liverpool,' and of 'A Clergyman,' were exhibited in 1862—he exhibited a succession of works which, year by year, manifested his devotion to his art, while they added to his reputation. His principal ideal sculptures, besides those already named, are—'Eve listening to the Voice,' a companion to his 'Eve at the Fountain,' 'Hercules casting Lycus into the Sea,' 'Maternal Love'—these two were executed for the late Mr. Joseph Neeld, M.P., as was also the 'Apollo discharging his Arrows,' wrought in marble from the model exhibited in the early part of his career; 'Psyche,' 'The Graces,' 'The Tired Huntsman'—the two last were purchased by Mr. Neeld; 'The Sleeping Nymph,' bought by the late Lord Montegale; 'Paris,' 'Helena unveiling herself to Paris,' &c. &c. Of the numerous portrait statues from his chisel we may point out those of Telford; the Earl of Egremont, for a monument at Petworth; Sir Astley Cooper; Dr. Wood, Master of St. John's, Cambridge; Sir Richard Bourke; Dr. Dawson, Dean of St. Patrick's, for Dublin; Earl Grey, for Newcastle; the Duke of Sussex, for the banquet-room at Freemasons' Hall; Sir Robert Peel, for Manchester; and the statue of Lord Nelson, which surmounts the column in Trafalgar Square. The monument of Lord Holland, in Westminster Abbey, is also the work of Mr. Bailey.

It would be very easy to enlarge the above lists, were it necessary, and had we space, which we have not. Many of Mr. Bailey's works have appeared among our "sculpture" plates in the *Art-Journal* during the last twenty-five years. On each of these occasions opportunity has been found for descanting on the merits of the artist, and we therefore feel there is no need now for going over the same ground again. The years of his prolonged life were actively passed in upholding the dignity and purity of his art, and in its annals his name must always be referred to as one of the most successful and accomplished British sculptors of the nineteenth century.

In 1862 he resigned his seat among the active members of the Academy, and was enrolled an "Honorary Academician."

CLARKSON STANFIELD, R.A.

The friends and acquaintances of this distinguished and most popular painter could feel no surprise at the announcement of his death, on the 18th of May. For a long time past his health had been visibly declining, and within a very few weeks of his decease it became evident to those who knew him that the end could not be far off. A brief narrative of Mr. Stanfield's life, with a list of the principal works executed by him up to that period, will be found in our Journal for the year 1857, where it forms one of the series of papers entitled "British Artists." But we cannot record his death without recapitulating, at an interval of ten years, a few facts connected with his long and honourable career.

Clarkson Stanfield was born at Sunderland in 1798, or about that time; the announcement of his death, in the *Times*, stated him to be in his seventy-fourth year. Much of his early life was passed at sea, and it is said that at one time he had Douglas Jerrold for a shipmate. Many years afterwards the artist and the writer

met each other on the stage of Drury Lane, the latter as the author of "Black-Eyed Susan," and the former as the painter of the beautiful scenery which accompanied the representation of the drama. Mr. Stanfield's sea life developed his powers as a marine-painter, but it is probable he would never have embraced Art as a profession if an accident had not compelled him to quit the navy, in which he was serving as captain's clerk: a fall from the rigging severely injured his feet.

Scene-painting for theatricals on board ship was one of his favourite occupations, and when he left the sea as a profession, he sought employment for his pencil in the theatre. His first engagement was at the Royalty, Wellclose Square, a locality where sailors on shore "most do congregate." A year or two afterwards he was at work with his friend of long future years, David Roberts, at the Coburg, now the Victoria Theatre. Still later the managers of Drury Lane, and, occasionally, those of her Majesty's Theatre, secured the valuable services of the two artists who did so much to raise scene-painting to the high position it has now reached. In 1827 Stanfield abandoned it altogether, except under special circumstances, to oblige personal friends or for some benevolent object.

Before this, however, he had produced several easel pictures, making his first appearance at the Royal Academy in 1820 with one entitled 'A River Scene,' the view was, in fact, that of the old mill which formerly stood in what was then Battersea Fields. In 1823, Stanfield, in conjunction with David Roberts and others, founded the Society of British Artists, to which both gave encouraging support for several years, quitting it only because so long as they continued members there was no chance of election into the Academy, the rules of this institution forbidding the admission of any artist who is a member of another society.

For a list of Stanfield's principal works up to 1856 we must refer those of our readers who care to know, to the *Art-Journal* for the following year, when he sent to the Academy 'Fort Socca, St. Jean de Luz,' 'Port na Spania, near the Giant's Causeway, Antrim,' an incident illustrating the fate of a portion of the famous Spanish Armada; 'Calais Fishermen taking in their Nets,' and 'A Calm in the Gulf of Salerno.' His contributions in 1858 were—'Old Holland,' 'The Fortress of Savona,' 'The Castle of Ischia,' and 'The Holland's Diep—Tide making,'—in 1859, 'On the Coast of Brittany,' 'A Maltese Zebec on the Rocks of Puzos, Mazzodi Procida,' and 'Brodick Castle, Isle of Arran.' 'Angers, on the Maine and Loire,' 'Vesuvius, and part of the Bay of Naples,' and 'Outward Bound,' appeared in the year following; and in 1861—'Capture of Smuggled Goods on the old Antrim Road,' 'Homeward Bound,' 'Mazorbo, Gulf of Venice,' and 'Marken, Zuyder Zee.' In the Academy Catalogue of 1862 we find his name attached to the following pictures—'The Stack Rock, coast of Antrim,' 'The Race of Ramsay, near St. David's Head, South Wales,' 'Nieuwe Diep and the Helder Light, from Texel Island,' 'On the Coast of Normandy,' and 'On the Coast of Brittany, near Dol.' In 1863 he sent to the same gallery—'On the Coast of Calabria,' 'H.M. Ship *Defence* and her prize, *Il St. Ildefonso*, on the morning after the Battle of Trafalgar,' 'Oude Scheldt, Texel Island,' 'Shakspeare's Cliff, Dover, 1849,' 'The Worm's Head, Bristol Channel.' In the following year his contributions were—'The Mew Stone, Plymouth

Sound,' 'War,' 'Peace,'—these two pictures, dissimilar as they are, may be classed among Mr. Stanfield's happiest productions,—and 'On the Hollands Diep, near Willemstadt,' 'The Bass Rock,' and 'The Vale of Narni, Italy,' were exhibited in 1865; 'Tintagel Castle, Cornwall,' and 'The Pic du Midi d'Ossau, in the Pyrenees,' in 1866; and his last work, 'A Skirmish off Heligoland,' was hanging in the south room of the Academy when the hand of the artist was cold in death. We have occupied some space with this enumeration, in order to complete our catalogue of his chief pictures.

It is a remark commonly made when a painter of note is taken from us, that he will be "much missed;" the observation applies with special truth and force to Clarkson Stanfield, looking at him in the light of a marine-painter only. With the exception of Mr. E. W. Cooke, he had no rival on the seas; and the style of the two artists differs so essentially that no comparison between them can be instituted. We do not forget Mr. E. Duncan, whose works, however, are limited almost if not quite exclusively to water colours. But there is no one to fill Stanfield's place: no one who promises to wear the mantle which has fallen from his shoulders; and it will indeed be strange if in the future of British Art it should come to pass that England has none who can worthily represent on canvas her maritime ascendancy—who can paint the ocean of which she claims to be mistress, and the vessels which her hardy sons navigate to all parts of the world.

Both as marine-painter and landscape-painter the pictures of Stanfield will always rank among the gems of any collection; their interest is, generally, much enhanced by his skilful and appropriate introduction of figures, which not unfrequently raised them to the dignity of historic works; such, for example, as his 'French Troops crossing the Magra,' and his 'Battle of Roveredo.' He belonged essentially to the realistic school, yet occasionally showed, as in 'The Abandoned,' 'The Day after the Wreck,' and others we could point out, that his mind was not without true poetic feeling. He was elected Associate of the Royal Academy in 1832, and Member in 1835. His son, Mr. G. C. Stanfield, inherits some of his father's excellent qualities as a landscape-painter.

JAMES HENRY WATT.

The death of Mr. Watt, one of our best line-engravers, was announced at the end of May. He was born in London in 1799, and passing through the probationary school studies which were usual at the time, did not fail at a later period to improve the elementary education he attained in Mensall's Academy, Kentish Town.

At the age of sixteen he was established in the atelier of Mr. Charles Heath, where he applied himself very assiduously in studying the profession of an engraver. There, however, he attained but little more than the rudiments of the art which he afterwards practised so successfully. Having by careful study matured his innate taste for drawing, he was enabled to execute his engravings with that decision, brilliancy, dexterity, and taste which has been rarely equalled but never surpassed. 'The Flitch of Bacon,' 'The May Day,' 'The Highland Drivers' Departure,' 'The Court-yard in the Olden Time,' 'Susannah and the Elders,' and 'Christ Blessing Little Children,' not to mention his numerous book illustrations, amply testify to the admirable

use he made of his *burin*. In order to show his extraordinary rapidity, decision, and command over his materials, one instance witnessed by his brother might suffice, in the engraving of the exquisite print of 'Ninon de l'Enclos,' after Stuart Newton, done for Mr. Alarie Watts. Having one night arranged his lamps and instruments just as his brother was about to retire to rest, he set to work, and by six o'clock the next morning the head of this tasteful and brilliant example of engraving was completed, and hardly required to be touched again. In all his works he showed himself a thoroughly sound engraver, possessing the feeling and acquirements of a true artist.

He was, for a considerable period of his life, a martyr to bodily suffering and also to a severe domestic affliction, which may be accepted as an explanation of his secluded habits; but his amiable and affectionate disposition tended to support his spirits to the last. He died, at the age of sixty-eight, deeply lamented by all his friends.

W. MCCONNELL.

In our May number reference was made to the painful illness of this artist, and to the efforts which were being made by his friends and admirers to enable him to seek restoration to health in a milder climate than England. But the disease, consumption, had obtained too strong a hold over his delicate constitution to permit his removal under any circumstances, and before the month had elapsed death terminated his sufferings. Mr. McConnell had long been known as one of the most successful book-illustrators of our time; among his best works are the woodcuts in Mr. Sala's "Twice Round the Clock." He has survived but a short time his fellow-worker, Mr. C. H. Bennett, and only by a few months Messrs. Paul Gray and E. Morten, both of whom were distinguished in the same field of Art.

ALEXANDER BRODIE.

The Scottish papers have reported the sudden death, on the 30th of May, of this sculptor. Mr. Brodie resided at Aberdeen, where, as well as in some other parts of Scotland, he was rapidly making himself favourably known. His principal works are,—the statue of the Queen, at Aberdeen; that of the late Duke of Richmond, at Huntley; 'The Motherless Lamb'; 'Highland Mary'; 'Cupid'; and a monumental figure, in the churchyard of Aberdeen, representing Grief strewn flowers on a grave. He was a younger brother of Mr. W. Brodie, R.S.A., and at the time of his death was only in the thirty-seventh year of his age.

JOHN CLOWES GRUNDY.

Mr. Grundy, the eminent printseller of Manchester, died on the 19th of May. The deceased gentleman (who was the senior member of the family) was extensively known in this country and abroad for his discriminative taste and sound judgment in the Fine Arts. Ever ready when asked to give the benefit of his matured experience in reference to the merit of a work of Art, he in a quiet, unassuming manner did good service both in London and the country by directing the attention of the uninitiated to what was excellent. He will be remembered as one of the most constant attendants, for a quarter of a century past, at "Christie's" whenever there was a collection of good pictures to

be sold; and to some of those who take an enthusiastic interest in acquiring fine examples of the great masters, the fact of his presence evidenced that there was something worthy of their notice. To his active spirit and exertions is due some portion of that appreciation of modern Art which is to be found in the collections of the wealthy gentlemen of Lancashire, for he was one of the first and most persevering to introduce the choicest works of the English school into that county.

Mr. Grundy introduced Henry Liverseege to the notice of that genial friend of Art and artists, the late Mr. Benjamin Hick, of Bolton, who bought his picture of 'Lucy Ashton,' and gave him commissions for 'The Enquiry,' and other works which the artist subsequently painted for him. His death will long be regretted by many.

JOHN HARDMAN.

This gentleman, long and honourably known as the head of the establishment in Birmingham renowned for the production of ecclesiastical and civil works in metal, and also of stained glass, died at Clifton Park, Bristol, on the 29th of May. After being educated at Stonyhurst College, he succeeded to the management of the largest button manufactories of the town, but an interview, in the year 1837, with the late A. W. Pugin, determined him to enter into the production of metal-work for ecclesiastical uses, and so to attempt to revive the ancient material glories of that church of which he was a devout and earnest member.

What Mr. Hardman did will be best understood when we suggest the difficulties to be overcome for the establishment of a trade involving such a radical change in the revival of many processes so dissimilar to those existing at the period. In order to accomplish the end, he collected together and trained up skilful workmen in gold, silver, brass, iron, and stained glass; and experimented on the mediæval processes employed in metal-working, all practically obsolete at the time Mr. Hardman began his labours. After many difficulties, involving mental anxiety and pecuniary sacrifice, he succeeded in creating a new trade, and showed to the world that Birmingham, at the bidding of an earnest man, was capable of producing things honest, truthful, noble, and precious. His works were a feature in the Birmingham Exhibition of 1849, and they shone resplendent in the Mediæval Court in that of 1851; while there are few cathedrals or churches, of whatever creed, erected in the revived style of architecture, which do not contain examples emanating from his establishment. His great works in metals and glass are permanent objects of use and ornament in the Queen's Palace at Westminster. On the death of Pugin, Mr. Hardman found a successor in the person of a nephew, Mr. John H. Powell, the son-in-law of Pugin; the establishment in Birmingham was continued, and still are issued from it works of undiminished excellence and originality. There are reasons for supposing that the earnest labours of the subject of this notice materially affected his physical health, as ten years ago he retired from the active duties of the establishment which, by his energy and wealth, he founded, and he died at the comparative early age of fifty-five years. Mr. Hardman rarely took any part in public life; his charities were munificent, but rarely known; they were above creed, and misery and suffering were ever passports to his active sympathies: to those in his employ he was parental in his care.

SELECTED PICTURES.

FROM THE COLLECTION OF JOHN HICK, ESQ.,
BOLTON.

THE REJECTED POET.

W. P. Frith, R.A., Painter. C. W. Sharpe, Engraver.

THIS is no mere fanciful impersonation of Mr. Frith's, if we are to credit biography. The poet represented is Pope, and the lady is one of the most distinguished women of the early part of the last century, Lady Mary Wortley Montagu, eldest daughter of the Duke of Kingston. She was born in 1690, and at the age of twenty-one was married to Mr. Edward Wortley Montagu. Highly accomplished, skilled in Latin, Greek, and French, her rank, beauty, and wit gained her admittance into all courtly and polished society, while these qualities secured the friendship of the most celebrated literary men of the period—Addison, Gay, Pope, and others—for whom her varied acquirements and knowledge, added to peculiar conversational powers, had an irresistible charm. In 1716 Lady Mary accompanied her husband, who was appointed ambassador to the Porte, to Constantinople. During her journey and her residence in the Levant she corresponded with Pope and other literary friends in England, delineating European and Turkish scenery and manners with accuracy and minuteness. These letters are among her best writings, and may be regarded as models of what such epistles should be, making due allowance for an occasional freedom of idea and speech which would scarcely pass current, from a female writer especially, in our day, though allowable a century and a half ago. In 1718 her husband was recalled from Constantinople, when she returned to England, and, by the advice of Pope, settled at Twickenham, where the poet then resided. The rival wits—for Pope was certainly one—did not, however, long remain friends; he appears to have entertained for the lady a feeling deeper and more impassioned than friendship, writing to her "high-flown panegyrics and half-concealed love-letters." Lord Wharnccliffe, in his "Life of Lady M. W. Montagu," refers thus to the matter which brought about the rupture:—"Her own statement as to the origin of the quarrel was this:—'That at some ill-chosen time, when she least expected what romancers call a declaration, he made such passionate love to her, that in spite of her utmost endeavours to be angry and look grave, it provoked an immediate fit of laughter: from which moment he became her implacable enemy.'" Pope was piqued at her rejection of him, and in such a contemptuous manner; and when each afterwards took up the pen, and a kind of literary warfare, in the shape of town-eclogues, epigrams, &c., was carried on, the poet was compelled to confess Lady Mary had too much wit for him. The cool self-possession of the lady of rank and fashion proved an overmatch for the author, tremblingly alive to the shafts of ridicule.

In this brief sketch of Lady Mary our readers have the interpretation of Mr. Frith's amusing picture; the subject is in every way skilfully treated. Pope evidently does not bear his rejection with the air of a philosopher; but, then, what philosopher or poet is proof against the derisive laugh of a handsome and accomplished woman? And Lady Mary, with a kind of girlish glee, appears to relish the torment she is inflicting. The little episode of Cupid and Psyche, the sculpture group in the background, is a capital bit of by-play.



W. FRITH & A. PINXT

C. W. SHARPE, SCULPT

THE REJECTED PORT.

FROM THE COLLECTION OF JOHN HICK, ESQ. BOLTON.



PARIS
INTERNATIONAL EXHIBITION.

No. I.—THE ITALIAN PICTURES.

THE Italian collection is what everybody will expect who is at all acquainted with the art of painting in Rome, Naples, Florence, Milan, Venice, and Turin. Each of these cities now represented in Paris tells one uniform tale of decadence. It is difficult, in the works exhibited, to trace the signs of ancient historic greatness. In a gallery of modern Italian pictures, even to think of Raphael or Michael Angelo were to be guilty of absurd anachronism. Of schools more decorative there is still preserved a distant and obscure tradition. The old Venetian painters cast over the art of the present day a dim distracted gleam of glorious colour. It is, however, to later times that the modern schools of Italy are most indebted. Battone and Benvenuto are for painting what Canova is in sculpture; still even the showy classic and the conventional religious styles which triumphed in Italy some fifty or hundred years ago, are by this time well-nigh effete. The school of David in Italy has had its day. Yet France continues to assert her dominion, though in another form, and thus to the reign of David is succeeded the sway of Delaroche. But it is through direct appeal once more to nature that hope for Italy revives. There are signs, though as yet but faint, that simple truth and honesty may again return to a people who have lived in a false show, and been delivered over to vain delusions.

The political changes effected in the map of Europe during the last few years, have made themselves felt in the picture galleries of Paris. In the last Exposition Universelle, Venice and Milan occupied the same gallery with Austria, and the kingdom of the two Sicilies sent five pictures on her own separate account. Now for the first time Italy, with the exception of Rome, unites her forces, and the ancient Art capitals of the Peninsula present themselves under one rule in the congress of Paris. That there should be shown an absolute unity of style was not to be expected, still it is by no means easy to distinguish the distinctive traits of the several schools which for centuries have maintained a separate existence. It is evident, however, that Rome, the city which ought to lead, is the most hopelessly lost. Naples, seldom supreme in Art, has generally displayed a *verve*, which now survives the subtler genius of sister kingdoms. Milan, too, in Art as in battle, proves courage and unconquerable energy; she exhibits well, all things considered. From Turin we have found occasion to mark but two pictures of merit. In Venice yet live wandering and incoherent memories of Titian and Veronese. To Florence, always a queen, is reserved the honour of having gained one of the eight grand medals, which constitute the highest distinctions in international competition. The picture thus rewarded is Ussi's 'Expulsion of the Duke of Athens,' certainly the foremost work in the Italian department.

The dominant historic school in Italy has been formed under the influence of recent French styles. Ussi's great work, which we have just mentioned, recalls, indeed, Delaroche's well-known picture, 'Charles I.' The painter has evidently cast aside all allegiance to Italian masters of the seventeenth and eighteenth centuries. He is determined to receive nothing third-

hand from tradition, but, after the manner of the French, he sets himself to paint with persuasive truth historic facts, precisely as they fell out. This he does broadly and boldly, without affectation or false show. The picture is free from conventionalism, also from decorative expedients. It is even abstemious of colour and of detail. At all events it manages to rise by legitimate means to the true dignity of historic Art. This work, the property of the National Gallery of Florence, was in the last International Exhibition of London, as it is now again in Paris, the pride of the Italian collection.

The naturalism of history, however, finds it difficult in the hands of Italians to preserve dignity. Castagnola has made 'Alexander de Medici' die ignobly. The subject of his picture is, in fact, a four-post bedstead. Bellucci seizes on the same subject with an extravagant impetuosity, which plunges him at once into stage rant. Thus would it seem that the Italians, even when furnished by France with a true style, fall into error, from lack of plain common sense. It is difficult to speak with respect of Faruffini's interview between 'Machiavelli and Borgia.' The execution indeed is solid and strong, and the colour has deep harmony; but the bearing of the figures is certainly not historic. It is dangerous to make life-size figures assume grotesque attitudes. Focosi, of Milan, exhibits a picture of exceptional merit; indeed Milan generally makes a creditable appearance. 'Catherine de Medici and Charles IX.,' by this artist, is striking for character and effect, brilliant in colour and capital in execution. Another picture also of exceptional merit is exhibited by Pollastrini, 'St. Laurent giving to the Poor the Goods of the Church.' The work partakes, however, of the traditional and academic treatment of late Italian schools, and therefore tends to debility. Mancinelli, on the other hand, after the manner habitual to Naples, exhibits a work manly in vigour. A doubt, however, may be raised as to the originality of the composition and style. The manner is that of Empoli, and the grouping has been suggested by Domenichino's 'Communion of St. Jerome.' Toma paints a picture which likewise supports the established reputation of Naples for styles manly, naturalistic, and rude. We need scarcely say that it is downright outspokening which gives to a people's Art honesty and value. Naples has never held a very high position; but it is now proved that the naturalism which sustained her school so long, remains strong, even unto the last.

Venice is represented by a few pictures not to her discredit. Perhaps it is right that she should still cherish the memory of Titian and Paul Veronese. Zona indeed, in a picture already known in exhibitions, 'The Meeting of Titian and Veronese,' naturally seeks to approximate to the manner of these chief masters of the Venetian school. Giannetti paints in the same key another meeting, that of 'Gaspard Stampa with Collatine de Collalto.' The influence of Veronese is here supreme, yet does the picture barely escape mediocrity. Molmenti, in the 'Arrest of Philip Colendario,' with about equal success follows the traditional teachings of the Venetian school. So far good, yet it cannot be said that any evidence is given of the dawn of a new life in Venice.

It were mercy to pass Rome in silence. Poggi's 'Prodigal Son' would seem to be too weak to have been wicked. Zuccoli's 'First Christian Martyrs' are too feeble to have withstood suffering. And 'Goldoni

with his Troop of Comedians,' by Rossi, is in worse taste than the poet's plays.

Since the secularisation of Art, Italy, in common with other nations, has betaken herself to *genre*. Induno, of Milan, excels in the naturalism for which that school is famed. 'The Return of the Young Garibaldi,' is a capital cabinet-picture, both for incident, delineation of character, and the realistic rendering of accessories. Induno, who is the best painter of domestic interiors in the gallery, has much in common with our English Faed. The same artist exhibits a battle-piece of considerable spirit and merit. Castiglione produces three highly-wrought interiors, which scarcely rise above second-rate merit. The painter lives in Paris, and therefore it is not surprising that his work shows the influence of the French school. Pagliano, another Milanese artist, has a picture of colour and romance; the subject is a music party, a theme which the northern schools of Italy have often treated. Cazzuno, yet another artist from Milan, paints a 'Garden,' which might delight a greengrocer. Bianchi has a clever *genre* picture, 'Village Musicians rehearsing their Parts on the Eve of the Festa.' Tofano sends a figure commendable for good solid painting. Four artists—Morelli, Miola, P. Palizzi, and Calentano, all dating from Naples—are distinguished by the vigour we have already marked as distinctive of the Neapolitan school. Morelli sends an effective composition, *genre* almost to the scale of life. The work contains passages of brilliancy and beauty. Another picture by the same artist, 'Women in a Bath-room,' has also the cleverness and brilliancy of the school, yet the execution is sketchy and incomplete, a failing not infrequent with Neapolitan painters. Calentano's composition, promising power and indicating colour, is actually not more than half finished. P. Palizzi has painted a figure and a couple of donkeys with an energy worthy of Caravaggio. His little picture has much in common with the works of Ribot in the modern French school. Miola chooses a subject, for the detailed elaboration of which the neighbourhood of Naples affords abundant data. He rehabilitates the daily life of the old Romans. His picture is a little common, not to say coarse, but it has graphic character. Florence enters the gallery in a wholly different guise in the person of Signor Ripisardi. This artist has painted the portrait of a lady in the character of Ophelia. His object evidently has been to catch popular applause. He succeeds in his attempt by virtue of smooth, soft flesh, and drapery nicely cast and glossy in surface. The effect is further heightened by surprise of light.

It is scarcely uncharitable to say there is not a single respectable landscape in the gallery. This degradation of landscape Art is specially lamentable in the land which nurtured Gaspar Poussin, Claude, and Salvator Rosa. The public will, however, look with some curiosity, even though with small admiration, on a historic or mythological landscape by Massimo d'Azeglio, the author of 'Il Promessi Sposi.' This ambitious composition is in the artist's usual manner, poetic in conception, and poor in painting. It is scarcely worth while to criticise landscapes by Lelli of Milan, Benassai of Florence, and Volpe of Naples. Whatever may be good in these indifferent attempts, is often derived from France. Pasini actually lives in Paris, and so there is no difficulty in accounting for the off-hand dash and spirit of a clever

panorama—"The Shah of Persia in State Progress through his Dominions." Gastaldi, of Turin, portrays "The Constancy displayed by the Citizens of Tortone in the Defence of their City against Barbarossa," a work which also confesses to the paramount sway of the French school. The picture has merit; even in the country of Horace Vernet it would hold a respectable position.

Not a few of the preceding pictures are the property of municipalities. They are sent as master-works. There is, then, no ground for complaint that Italy has received injustice. It should be known, however, in the right quarter that there has been culpable neglect among the officials entrusted with the arrangement of the gallery. Two months after the opening of the Exhibition, the catalogue remains in a state of disgraceful incompleteness; and such is the indolence of all concerned, that numbers and names are still wanting to many of the picture-frames. It is, for instance, impossible, on the tenth day of June, to ascertain who is the painter of a prominent and somewhat grand martyrdom. Although the figures are life-size, the artist is as yet unknown.

As a note to our article on sculpture in last month, we may mention a truly sensational work, "The Loves of the Angels," by Bergonzoli, of Milan. So bold a flight of fancy has not been seen in marble since Monti's "Sleep of Sorrow and Dream of Joy." There is much *abandon* in the two angels, who contrive to snatch a kiss in mid-air. The modelling is smooth and generalised, after the romantic manner of Italy. Display has been got on easy terms; the directly Art-merit of the work is slight.

Also since our last has been added a prettily conceived and delicately executed figure of Sappho, by Magni, hitherto chiefly known as the sculptor of "The Reading Girl." The two works are widely different in sentiment and style. The Reading Girl was realistic; Sappho, as she stands on a rock, pausing between fear and resolution ere she plunges into the sea, holds honourable position in the rank of poetic and romantic sculpture. The figure has pathos; the forms melt into ideal beauty.

In the Roman Court there have also been important additions. Specially worthy of commendation is Antonio Rossetti's statue of "Miss Ofelia dans Amlet." We inscribe the title verbatim from the pedestal, as an amusing example of the absurd errors abounding both in galleries and catalogues. The statue, however, is not less lovely because of this mistake. The work, which is a favourable example of modern Italian sculpture, has much tenderness and moving pathos; the drapery is sketched with a playful touch; altogether the execution is exquisite for delicacy.

We regret to note the removal of many works of sculpture to the Central Garden; as well might they be exhibited in an open field. The flood of unmitigated light, to say nothing of floods of rain, is destructive to all delicacy of detail.

The Fine Arts of Italy have received critical and biographical elucidation in an instructive but not "official" guide, written by Marcello Ranzi. We are glad to see that Messrs. Johnson will publish a special Fine Arts Catalogue, which "will contain descriptive notices furnished by the artists and owners of many of the most important paintings." It is but fair to add that Messrs. Johnson's second edition of the "English Version" is much more "complete" than the first.

NOTABILIA OF THE UNIVERSAL EXHIBITION.

AWARDS OF PICTURE PRIZES.—Indignation has naturally been provoked by the gross injustice of these awards. The apportionment of the prizes is so extraordinary, as to surpass power of belief. On hearing the first rumour of the judgment of the jury, we exclaimed, it cannot be true. But now when the facts are known, people are heard to talk of incapacity, negligence, and foul play; inability on the part of the English jurors, and culpable self-seeking on the side of the French, with whom the power of majorities lay. The case can be stated in few words. The jury consisted of twenty-six members, and of the total number twelve were Frenchmen. The Medals of Honour had been restricted to eight; of these, French painters took one half; the remaining four had to be distributed among some fourteen nations. Kaulbach of Bavaria got one, Leys of Belgium another, Knaus of Prussia and Ussi of Italy each one. Thus England was excluded. We do not for the moment touch upon the question of the justice or otherwise of the award of highest honours to Bavaria, Belgium, Prussia, and Italy. We will for the present limit our protest to two points: the insult to England, and the self-glorification of France. What shall be said of the humility and the retiring modesty of the twelve Frenchmen, who gave to themselves alone as many honours as awaited the whole world besides? What can henceforth be told of the courtesy of a country, who invites to her shores the artists of all nations to receive humiliation and insult at her hands?

We are sorry to say that the English jurors cannot be held guiltless. They should have protested and stood out; it was their duty to have fought the cause of English artists to the uttermost. Instead of this, if we may judge on the evidence of a letter published by one of these gentlemen, it would seem that the exploits of the French were contemplated with mildest placidity.

Neither is it possible to acquit the English commission. They seem, indeed, from the first to have courted defeat. They neglected the means by which English Art was in Paris to make her strength felt. It is now notorious that our painters are ill and insufficiently represented. Some of our greatest artists are absent altogether; others are seen only by second-rate works. Machise does not appear at all—a shortcoming the more to be regretted, because he would have proved, if proof were wanting, that the English can compete with foreign schools, in pictures of power and dimension. Creswick, too, is an absentee, and so the landscape-art, which till now we had deemed the first in Europe, suffers loss. Again, Sir Edwin Landseer, upon whom foreigners, including even a French jury, would have inclined to look with favour, is represented most unworthily. The same is unfortunately true of Millais. There is but one work by Clarkson Stanfield, when there should have been many. Were he in Paris seen even as in the provincial town of Manchester ten years ago, his claim had been irresistible. We say, then, that the English school has not put out her strength, and that the British Commission is to blame for the default. A mere private exhibition in England would have been better organised. The manage-

ment of the picture-galleries in Leeds will put to shame the administration of the South Kensington emissaries.

Why in the name of our national honour, we would ask, were not greater efforts made? Four nations, each more inconsiderable than England, not content with the narrow space allotted inside the Exhibition building, have erected distinctive galleries in the park. Belgium, Holland, Bavaria, even Switzerland, do their utmost to stand well in international competition, and they have their reward accordingly, they gain honour before the world. Each of these countries proves, by the creditable show made, that she did well to expend money on a gallery all her own. There is much accumulative power gained even in the augmentation of numbers. A painter who sends but one work is in danger of being overlooked in the crowd. There are artists both in the Exhibition and the Park who add to their strength amazingly by the force of numbers. Meissonier exhibits 14 pictures; Rosa Bonheur, 10; Leys, 12; Alfred Stevens, 18; Willems, 13; Alma Tadema, 13; Knaus, 7; Piloti, 4. It is at any rate manifest that our English painters have, at all events in numbers, been put to fearful, or rather fatal, odds. Is it unreasonable to suppose that the awards would have been balanced more in our favour had a gallery been provided in which our leading painters could have displayed the many and varying phases of their styles? It is only needful to transfer the above numbers to certain of our best known painters, to obtain to the question an answer in the affirmative. If, for example, Webster had been allowed 14 pictures, Landseer 10, Ward or Elmore 12; if Goodall had exhibited as many works as Knaus, and Frith half as many as Stevens, Willems, or Tadema, is it probable that our countrymen would have been wholly passed by? The justice now denied might have been wrested even from the hands of French jurymen, had England afforded to build for herself a gallery which would have placed her painters on even terms with those of Holland, Belgium, Bavaria, and Switzerland. Can it be that England is poor? Is it not rather that English artists, the Royal Academy, and the Water-Colour Societies have been "snubbed" by the administration that usurped command? We believe money was found for the digging of a tunnel. Doubtless Parliament will require to know how the funds have been sunk.

Another cause of our disasters is that force was not concentrated in the line where victory was most likely to lie. It has generally, for instance, been supposed that in landscape and the department of water-colour Art England is unsurpassed. Ordinary forethought and obvious policy then should, one might venture to think, have induced the administration to make even a little extra exertion to do credit to these two specialties of our school. Yet are the water-colour drawings wholly insufficient in number; they serve to indicate that the art exists, but little more; they certainly are not enough to make strong appeal to a jury who sat down with a foregone conclusion that nothing good could come from England. Again, the aggregation of landscapes is so far from imposing, that it has not obtained the recognition even of a third-class medal. Rousseau, a Frenchman of course, is now proclaimed the first landscape-painter in the world. Français, Daubigny, Corot, Claes, Achenbach, all obtain medals, but Creswick, Stanfield, Linnell, Cooke, Vicat Cole, Leader, and a host of others, are either

absent from the gallery, or insufficiently represented, and so their names nowhere appear in the list of prizes.

In Art, as in life, one of two courses must be taken: a thing must be done well or not attempted at all. In the Paris picture-galleries the English Commissioners have failed to recognise the necessity of doing the best that was possible for the national Arts. They did not realise the fact that the whole body of English artists, if not honoured, would be dishonoured and put to open shame in the face of Europe. They failed in that nice sense of duty which, at a glance, would have recognised the responsibility of their position. That they had a monopoly of dominion, that they were invested with power which set at naught academies, societies, and individual artists, should have made them all the more careful to promote the public weal. That they have by failure forfeited confidence is but a comparatively small personal matter. A much more grave concern is the signal defeat of our artists, in whose name we raise indignant protest. It will take half a century to redress the wrong done to our country. The third Napoleon has cause to repeat the stigma of his uncle, only with a difference—better things, it may be said, might have been expected from a nation of shopkeepers. The English, on their parts, will not soon forget the farce just enacted in the Champ de Mars. Parliament surely cannot remain indifferent to the poor return for the liberal supplies already voted. Searching inquiry is needed and must be made. The injustice inflicted is monstrous, and calls for exposure and reprimand.

PRIZES FOR ART-MANUFACTURES.—In regard to medals for distribution among the classes of Art-manufactures,—although we have as yet no guide but rumour,—we strongly suspect the principle that has directed decisions in the one case will operate throughout. We shall be agreeably disappointed if more than the jackal's share be given to Great Britain. But as, probably, there will be a declaration, possibly a distribution, before this Journal is in the hands of the public, we should but idly speculate by forestalling the humility to which we may be doomed.

The responsibility of these disastrous consequences is pretty generally placed on the shoulders of the Administrative Director, Mr. Henry Cole, C.B. But that is both unreasonable and unjust. We believe he has done his best to uphold the honour and protect the interests of England; and it is not his fault if there be failure of both. His "fights" with the Imperial Commission have been many and fierce; and, as might have been anticipated, he has been worsted in every encounter. A document has been published, signed by 113 members of the jury (some members being conspicuous by their absence), testifying to "the order and excellent organisation manifest in the British Department," to "the admirable arrangements of the British Executive," and "especially to the efficient aid personally afforded" to them by Mr. Cole.

There can be no question that this remarkable testimony will greatly console the "Executive Commissioner" for the much annoyance to which he has been subjected, first by the Imperial Commission, and next by a very large proportion of his countrymen who are exhibitors, who have not hesitated to express in strong terms opinions very opposite to those of the gentlemen of the juries.

We believe there has been great exaggeration on both sides. The exhibitors have

not been sufficiently considerate; they have not made allowance for the many and serious difficulties the executive had to surmount: private annoyances (in many cases unavoidable) seemed to them public wrongs and national insults. And their complaints have been often groundless, sometimes irrational, and occasionally absurd. On the other hand, the 113 jurors have made the matter one of party, conveying hints, not only to discontented exhibitors, but to Parliament—which is likely to review the whole business in no very amicable mood when the little bill is presented for acceptance. We are bound to give Mr. Cole the full benefit of this testimonial. It is ample, unqualified, and comprehensive. But it says too much. Admitting no mistakes, and pronouncing everything to be right, it utterly ignores any error in judgment as entirely as any premeditated wrong.

It may be reasonable to ask how many of these jurors are personally conversant with the proceedings to the good faith of which they testify? Nay, it may be asked if *all* of them have as yet visited Paris, or know aught about the "management" beyond what they have read concerning it in the public papers? We can certainly put a cross against the names of several who have not been *seen* there. Moreover, we affirm that many "jurors" were precluded from giving votes, because, although they were present when a distribution of "honours" was determined, they had *not* been present at any of the examinations of the articles, upon which verdicts, for or against, were to be pronounced. In simple truth, a majority of the jurors accepted office without by any means stipulating that they were to sustain any inconvenience whatever. And, while we do not insinuate that the honorarium of £50 to each is regarded as anything more than a sweetener of Labour's cup, in the list there are some who must have declined the task if there had been no provision of the kind. And these are the very persons who are best able to discharge the duties; for undoubtedly the Jury List is composed of odd ingredients, a strange mixture, part of which is for outside show; and among the noblemen and gentlemen who compose it there are not a few entirely incapable of forming correct conclusions and sound opinions from knowledge and experience concerning matters upon which they undertook to decide.

The real question, however, is this: What will these 113 jurors do—or rather what have they done—for the honour of their country? We have seen the issue as regards the labours of the two to whom the interests of the British artists were intrusted, how will it be with those who had in charge those of the British manufactures?

The "Testimonial" to the "Executive Commissioner" will be worth somewhat less than nothing if Rumour with her thousand tongues should be for once a true prophet.

THE COLLECTIONS OF SIGNOR CASTELLANI, OF ROME AND NAPLES.—This eminent artist and accomplished gentleman exhibits two distinct collections, both of them of the greatest value, interest, and importance, but each collection absolutely distinct from the other. First, there is a small and precious group of representative works of the highest order of the goldsmith's art. Executed in the finest gold, and enriched here and there with gems, and with touches of delicate enamel, these are productions of Signor Castellani himself, every example being an exact fac-simile of some work of ancient

Art, distinguished for its rare beauty and felicitous consistency of design, and for an exquisite delicacy, richness, and effectiveness of execution. In his more important works, it is still the aim of Signor Castellani to adhere with undeviating fidelity to ancient models; and in this work of exact reproduction he employs the ancient processes, discovered and brought into operation by himself; and thus once again he realises, after the ancient manner, the most refined and graceful expressions of ancient Art. These gems of Art in gold are now, at this present time, habitually and systematically produced at Naples by a living artist, whom the master spirits of ancient Greek and Etruscan Art in the days of their grandest achievements would have welcomed with glad cordiality as one of themselves. Great is the debt of gratitude which Naples owes to this eminent artist for having restored to her one of the most beautiful and the most attractive of the arts she once possessed, but which she had lost almost for two thousand years.

This group of Signor Castellani's works comprises two diadems, one a reproduction of an ancient example of extraordinary delicacy found at Canusium, and in the possession of the Signor himself, and the other—a work of more elaborate richness—equally faithful in representing another ancient crown, found at no great distance from the same spot. This last reproduction has been acquired, with several others of the precious objects in this group, by the Earl of Dudley. The remaining works are necklaces, ear-rings, a golden head-wreath, bracelets, a corona of Italo-Byzantine work of the eleventh century, which may be resolved into a series of fibulae, or brooches, various other fibulae, a golden circlet for the head, and a numerous series of fine finger-rings, set with engraved gems. One pair of golden ear-rings of a very large size, and of singular richness and originality of design, has been reproduced from ancient examples found in 1864 at Tarentum, and now in the museum at Naples. It is very remarkable that ornaments of precisely the same type, and represented on exactly the same relative scale in proportion to the human figure, appear on the fine gold coins of Tarentum of the era of Alexander the Great.

The second collection exhibited by Signor Castellani possesses remarkable characteristics peculiar to itself. It consists exclusively of actual specimens of the gold and silver ornaments and the jewellery worn at the present time by the peasantry of Italy. These works, in some cases pass from generation to generation in the same family; and in other instances, they are made from time to time in accordance with old traditions, by families of working goldsmiths, who are exclusively employed in producing them. This collection is very large, and it comprehends a great diversity of types and variety of objects, all of them worthy of the thoughtful attention of the modern worker in the precious metals. The collection includes necklaces, head-ornaments, ear-rings, combs, hair-pins, stomachers, brooches, bracelets and armlets, and rings; coral, garnets, pearls, and some other gems appear, in certain examples, in considerable numbers, with the gold and silver. Whatever may be the distinctions of style, form, or manner of treatment, that are introduced in the different groups into which this collection has been subdivided—groups representing different districts of Italy—a certain nobleness of true Art is present throughout the whole. The forms are always beautiful; the details always work out the

general design with happy effect; the actual workmanship is invariably of a high order of Art, even when there is a certain coarseness in the manipulation. Granulated surface ornamentation is everywhere present, and the open-work is rich in design, and careful and emphatic in execution. There are ten cases of this jewellery, arranged as follows: 1. Samnium and the Abruzzi; 2. Sicily and Sardinia; 3. Naples and Magna Grecia; 4, 5. The Romagna and Lombardy; 6. Central Etruria, Umbria, the Marches, and Venice; 7. Rome and Latium; 8. Piedmont and Genoa; 9. Rome and Modena; and 10. Florence and Lower Etruria.

It is with the most sincere gratification that we record the purchase of this entire collection for the South Kensington Museum. A more suggestive, more valuable addition to our national Art-treasures could not easily have been made. A singular circumstance remains to be noticed in connection with this Italian peasant-jewellery. The goldsmith families of Italy have had examples of the most worthless types of English Birmingham jewellery brought before them; and, in their honest simplicity, they have assumed that these works, so strangely different from their own traditional productions, coming from highly-cultivated and enlightened England, must be of a superior order; and, consequently, these men, these true artists, have actually commenced a system of copying their newly-imported models, and making second-hand Birmingham jewellery, to supersede their own Italian works for the peasantry of Italy! It is to be hoped that these Italian goldsmiths will hear of the honourable reception of their works in London; and, more than that, that they will also hear how their works have been accepted in England as teachers of true Art to English goldsmiths, so that they may fall back upon their own illustrious traditions, and may return to that system of working which has won for them a recognition of their worthiness to inherit the reputation of their predecessors, who worked on the very same classic ground, and in the very same spirit many centuries ago.

THE WOOD-PAPER MACHINE.—A vast and continually-increasing demand for any particular production of human industry is always necessarily attended with one subject of anxious consideration—it is attended, that is to say, with the apprehension lest at some period or other, and possibly at no very remote period, there should arise a scarcity of the original material which constitutes the foundation of the manufacture. Such is the inexhaustible beneficence of nature, moreover, that whenever any one material of primary importance is consumed in enormous quantities, either it is evident that from natural causes the supply must always infinitely exceed the demand, or some other material is discovered which, on examination, proves to possess all the desired qualities, and perhaps even new and important qualities before unknown. In these days of writing and printing, a sufficient supply of paper to satisfy the demands of the press without any increase in cost, must imply that the manufacturer of paper is able to rely upon more than a single solitary material as the basis of his manufacture. Such is, indeed, the fact. And, no less strange than satisfactory is, at least, one of the sources from whence the paper on which we write, and on which also our written words are printed, is now obtained. Paper can be made, and in immense quantities it now continually is made, from wood,—not by

machinery of exquisite fineness as to be capable of producing film-like veneers, and of cutting up a log of timber into sheets, or reducing a plank into quires; but by a machine of a very different complexion, strong and powerful, which crushes the fibrous tissues of the wood, and then subjects the crushed masses to a succession of manipulative processes, most ingenious and equally effective in their mode of operation, a tree is converted into reams of paper.

The machine which accomplishes this remarkable result was invented by M. Henry Voelten, of Heidenheim, in Wurtemberg; and by him it has been subjected to a series of improvements that now have brought it to almost the highest possible degree of perfection. One of these highly interesting machines is exhibited in full action in the Wurtemberg Annex in the Park adjoining the Exposition Building, by the inventor conjointly with the makers, the Messrs. Decker Brothers; and, certainly, very few of the wonderful and strange exhibitions by which on every side it is encircled, are more interesting than this machine.

Fifty horse steam-power is applied to develop the capabilities of the machine; but it requires the smallest possible amount of manual labour, being, like its great prime mover, almost automatic when once it has been set in motion. The wood, having first been cut up into rough pieces about eighteen inches in length, is placed in what may be distinguished as the first compartment of the machine: here the pieces are crushed and macerated in a manner that finally obliterates their structural character. Then the mass is sifted, and the refuse is separated and removed. Next the mass thus purified is reduced to a still more completely pounded condition: and this last process is again and again repeated, under various qualifications in the treatment, until in the last compartment of the machine the most perfect pulp appears, ready to be placed in an ordinary paper-making machine for the final process of conversion into actual paper.

From this pulp papers of almost every variety are made with complete success; and they are remarkable for good colour, fineness of texture, durability, and, in those sorts in which such qualities are particularly desirable, for extraordinary strength and toughness. This wood-pulp may be used for producing paper-hangings (a kind of paper-panelling) for walls; and its plastic qualities render it equally applicable for the production of objects in *papier maché*, and various kinds of decoration in relief. The cost of the pulp thus produced from wood the inventor states to be one-half only of the cost of the rag-pulp commonly used in paper-making.

BOUCHERON'S TRANSLUCENT ENAMEL.—Two works, that are as rare in their style as in their beauty, are exhibited, with a numerous and varied collection of other admirable examples of his art, by the eminent goldsmith and jeweller of Paris, M. Boucheron. The more important of the two works in question is a hand-mirror, oval in form, of the most costly materials, the most delicate workmanship, and the most elaborate adornment; but its peculiar and characteristic feature is the introduction, with perfect success, into the structural ornamentation of the design, of translucent enamels of various hues. Unlike the usual practice of setting enamel upon gold, or some other metal qualified to endure the action of the enameller's furnace, here the enamels are placed in gold open-work in such a manner that the gold

simply encircles and encloses them; and, consequently, when held up to the light, the light shines through these enamels, develops the true brilliancy of their colours, and they become translucent. Next to the glass of the mirror itself there is a border of blue and yellow enamel, studded richly with rubies. Beyond this is an elaborate design of gold pierced-work, into which pink and green enamels are arranged with admirable skill about clusters of brilliant, each compartment of the design being crowned with a fine pearl. Some rich green enamel is inlaid, amidst gems, in the handle of this mirror, and its back is formed of the most brilliant enamels in blue, crimson, yellow, and green, inlaid in gold. The other work is small, and was undertaken as an experiment to test the probable success of the proposed treatment of enamel under such conditions as would enable it to become translucent. The experiment proved completely successful, and the experimental work itself is one of singular beauty and interest. Its enamels are blue, green, and white, set in delicate gold open-work, and enriched with diamonds. It forms a receptacle and stand for a small coffee-cup, and may be considered to appertain to a Turkish coffee-service. Anything approaching to an extended application of enamel in this beautiful style cannot be expected, in consequence of its excessive costliness.

ENGLISH HERALDRY IN THE ENGLISH DEPARTMENT OF THE EXHIBITION.—There are heralds in England whose services might have been secured with ease and certainty by the English Commissioners, and who really do understand, and, consequently, are competent to blazon with accuracy that very elaborate and rare expression of the herald's art, the British Union Jack. This might seem an unnecessary and superfluous statement, were it not for the fact that in the Exhibition Building the glorious device of our national flag is always *incorrectly represented*, and it is only reasonable to assume that such inaccuracies must have resulted from an absolutely insurmountable difficulty in obtaining the true and correct blazonry. No one would readily suppose the English Commissioners to be ignorant on such a subject as the significance of the flag of England. How, then, has it happened that they have invariably placed, or represented, what is *not* the flag of England, where, without any question, they intended to place, or represent, what *is*? We confess our inability to give a reply to our own question. But there are fictitious flags, usurping the rights, while they misrepresent the meaning, of the Union Jack. In the windows over the entrance to the British section, evidently designed to mark emphatically as British that department of the exhibition, where everybody must see them, these unhappy parodies are but too painfully conspicuous. It is bad enough to see on our latest coinage at home a heraldry which assigns the reign of Queen Victoria to the eighteenth century, and to witness unfortunate flags in our streets (when we do hoist them) in every way except the right; but there is something humiliating in this display of false heraldry (or, more correctly, what is not heraldry at all), here in Paris, in this demonstration in the midst of the "flags of all nations," that we English do not understand and cannot blazon our own flag. This is not a trivial matter. The flag of our country is the symbol of our country's greatness and honour, the symbol of our country herself; and England has a right to require from her sons, and more especially from

her sons who are in high authority, and, above all, when she takes her place in an International assemblage, that what is displayed as her flag really and truly should be her flag. When shall we entrust important duties to persons who are qualified and competent to discharge them?

SALVIATI'S COLOURED GLASS FOR STAINING.—One most important element in the success of the early artists in stained-glass was the high excellence of the coloured-glass which they employed in the production of their works. By "coloured" glass, as distinguished from glass which is "stained," it will be understood that the former is glass of a single colour—red, blue, yellow, purple, and so forth, or various tints of any of these colours—the colour being imparted to the glass in the process of its manufacture, and consequently being incorporated with the structure of the glass itself, and diffused throughout its substance. Stained glass, on the other hand, is either coloured or colourless glass, on the surface of which certain designs are painted, and then these designs are stained upon the glass by the action of the furnace. It will be evident that the ultimate character of a work in stained glass must, in a very great degree, be determined by the character of the primary coloured glass, which the artist has prepared for his use. The preparation of this coloured glass after the ancient manner, accordingly, has been a subject of thoughtful and anxious consideration in our days of the revival of Art in glass; for this art, also, had to be revived, having long been forgotten, if not altogether lost. The late Mr. Charles Winston succeeded in obtaining a far more excellent coloured glass than had been known for centuries; and more recently Mr. Powell, of London, has taken the lead in England in prosecuting Mr. Winston's researches and experiments. It has been reserved, however, for Dr. Salvati, of Venice, and also of London, to produce a coloured glass for the use of artists, which in every quality of excellence is fully equal to the finest glass of the middle ages. The President of the German National Museum, at Nuremberg, Herr Essenein, has pronounced Dr. Salvati's coloured glass *superior* to any than had ever before been produced; and the eminent architect of Vienna, Herr Frederick Schmidt, who is the architect of St. Stephen's Cathedral in that city, has voluntarily sent to Dr. Salvati a written declaration of his high appreciation of this most important new manufacture. In England our own artists have cordially recognised the excellence and value of this glass, whenever it has been submitted to them. At present, however, Dr. Salvati has been able to produce only a comparatively small quantity of this beautiful material; but he has now made arrangements for its production on the most extensive scale.

THE MOST CONSPICUOUS AND MOST VALUABLE PORTIONS of the space allotted to, and occupied by, the English Department of the Paris International Exhibition contain neither more nor less than a series of large cases and stands, filled with the headings of *Metropolitan and Provincial English Newspapers*, together with a copious assortment of common educational and statistical publications of which, for the most part, the backs only are visible. These cases and stands actually constitute the crowning achievement of the English "authorities," whoever they may be! It is scarcely necessary to add, that these paltry collections are (or that they are deservedly) the sub-

ject of universal contempt and ridicule. At first, before their real character was understood, it was surmised that all this display must necessarily have some profound latent significance. But the truth oozed out, and everybody now knows that this is the trash that finds favour with English authorities in "Science and Art," while with foreigners, and also with uninitiated Englishmen, it makes what passes for our national "Science and Art" (and is very largely paid for as such by the nation) simply contemptible. And what renders the presence of these *types of imbecility* the more unpardonable is the twofold fact, first, that fine and important English collections have been driven into most unworthy and disadvantageous situations and positions, in order to provide space for the newspaper headings, &c.; and, secondly, that the very same "authorities" have demonstrated their ability to do infinitely better things, in their judicious selection and admirable arrangement of the objects they have chosen to form the British section of the archaeological collections that illustrate the history of human labour from the earliest times to the present day.

Have these said "authorities" of ours no friends to give them sound counsel, and to induce them to act upon such counsel, and accordingly to persuade them some fine evening after six o'clock to remove every trace of the cases and stands we have specified? We are curious to know whether the cost of forming and arranging and displaying these collections will be fully and faithfully set forth and submitted to Parliament. Nobody will grudge the cost of removing them, and filling their places with what may efface the remembrance of their ignoble and most unfortunate presence.

ENGLISH WORKING-MEN AT THE PARIS EXHIBITION.—The first party of English working-men made their appearance in the Exhibition, on Monday, June 10, in number 170. A party, varying in number from 150 to 200, will continue to visit the Exhibition weekly, the duration of the stay of each party extending to one week. These parties come under arrangements over which Mr. Layard, M.P., presides; and the greatest interest is taken by that gentleman, with no trifling amount of personal exertion, in rendering these visits of English working-men to Paris in every respect agreeable, attractive, and practically instructive and advantageous to them. A spacious and most comfortable room is provided for these visitors, where they may assemble; and their wishes really have been anticipated in the excellent arrangements that have been formed for their reception, guidance, and convenience. We shall have more to say hereafter on this, not the least interesting subject in connection with the International Exhibition. It will be understood that Mr. Layard's parties of working men are altogether independent of those that have been formed by the Society of Arts, as well as of the smaller groups of the *employés* in particular establishments, which will visit the Exhibition, aided and directed by their own employers.

BRITISH MONEY ORDER OFFICE.—It may be convenient for many of our readers to be informed that, by command of the Postmaster-General, a Money Order Office has been opened in the Exhibition building. It is situated in the Colonnade which surrounds the exterior of the Exhibition building, and will be found between the Exchange Office of Mr. John Arthur and the Office of the British Commissioners.

PICTURE SALES.

THE "old masters" belonging to the late Mr. H. A. J. Munro, and forming a portion of the Novar collection, were sold by Messrs. Christie, Manson & Co. on the 18th of May. They did not, however, reach the sums realised by the modern paintings sold in the same room on the previous week, and which also were brought to London from Novar, N.B. There were about two hundred of the ancient works, and of these the principal were:—'Grand Canal, Venice,' Guardi, 100 gs. (Newman); 'A Woody Scene by Moonlight, with a Town on Fire,' Van der Neer, 105 gs. (Nieuwenhuys); 'River Scene, Moonlight,' with its companion, 'River Scene in Holland,' Van der Neer, 150 gs. (G. Smith); 'River Scene,' with a castle on a rock, &c., Ruysdael, 190 gs. (Lord Dunmore); 'River Scene,' Van der Capella, 135 gs. (Lord Dunmore); 'Sea View,' with a vessel and boats, Ruysdael, 160 gs. (Lord Dunmore); 'Village on the Bank of a River,' Ruysdael, 212 gs. (Lord Dunmore); 'The Adoration of the Magi,' Titian, 150 gs. (Anderson); 'The Effects of Intemperance,' Jan Steen—formerly in the Beckford collection, 260 gs. (Alexander); 'Landscape,' Ruysdael, 100 gs. (Bourne); 'A Rural Landscape,' with a lady in a swing, Watteau, 185 gs. (Anderson); 'A Lady in a Domino,' Boucher, 135 gs. (Anderson); 'Street View,' with beggars at a woman's stall, Velasquez, 150 gs. The whole collection was sold for about £5,750, giving an average of considerably less than £30 for each picture.

Three collections of pictures were sold by Messrs. Christie, Manson, and Woods, on the 25th of May. In the first, that of the late Sir Frederick Adair Roe, were:—'View on the River opposite Dort,' Cuyp, 164 gs. (Rhodes); 'River Scene,' with boats in a calm, Van der Capella, 150 gs. (Wertheimer); 'March of an Army,' P. Wouvermans, 320 gs. (Rutley).—The next collection was that of the late Right Hon. Sir Thomas Wyse; it included 'A Burgomaster,' seated, holding a book in his left hand, Rubens, 236 gs. (Mills).—Before proceeding to dispose of the third collection, that of the late Mr. John Wiltshire, of Schockerwick, the following pictures from various other owners were sold:—'The Temptation of St. Anthony,' Teniers, 105 gs. (Massey); 'Yarmouth Jetty,' and 'Household Heath,' a pair by Old Crome, 175 gs. (Anthony); 'Portrait of Tenucci,' a celebrated tenor singer, Gainsborough, 320 gs. (Hogarth); 'Portrait of a Lady,' in a white and gold dress, with blue riband in her hair, holding a book, Sir J. Reynolds, 155 gs. (Amos); 'Landscape,' with a bridge, an upright picture, Sir A. W. Callcott, 120 gs. (Saltenev); 'View near the Sea-shore,' W. Van de Velde, 212 gs. (Beaumont); 'Landscape,' with figures, J. Wynants, 145 gs. (Cunliffe); 'Interior,' with numerous figures, Ostade, 100 gs. (Morris); 'Portrait of a Jewish Rabbi,' Rembrandt, 110 gs. (Morris).—The principal paintings in the Schockerwick Park collection were several fine specimens of Gainsborough. Of these the foremost was a magnificent example, entitled 'The Harvest-Waggon,' with portraits of two of the artist's daughters; the grey horse in the picture is that which Mr. Walter Wiltshire gave to Gainsborough, and used by him when on his sketching excursions at Schockerwick. A keen competition for the possession of the painting took place between Mr. Boxall, on behalf of the National Gallery, and Mr. Davis, of Bond Street; the first bid for it was 1,000 gs., and after a long contest, Mr. Davis secured it for the sum of 2,950 gs. The same gentleman also acquired the next, 'Landscape,' with cattle and figures, a splendid picture, at the price of £1,800. 'Portrait of Quin,' the celebrated actor, whole-length, 132 gs. (Duke of Cleveland); 'Portrait of Orpin,' parish clerk of Bradford-on-Avon, Wilts, 310 gs. (Mr. Boxall, for the National Gallery). The three remaining pictures by Gainsborough realised but small sums.

The sale of the sketches, drawings, and oil pictures left by the late John Phillip, R.A.,

attracted a large number of amateurs to the rooms of Messrs. Christie, Manson, and Woods, on the 1st of June. The amount realised by them shows how great was the desire to possess the works of this lamented artist. We can find room to notice only the principal oil-pictures, finished and unfinished:—'Leaving Church—Seville,' 140 gs. (Whitehead); 'Mendicants receiving Food at the Convent of Santa Paula,' 170 gs. (Colnaghi); 'Scene in the Kirk,' 570 gs. (Colnaghi); 'The Vintage,' painted at Seville, 330 gs. (Mappin); 'The Cradle,' 350 gs. (Agnew); 'Head of a Scotch Lassie, Glen Urquhart,' 230 gs. (Fores); 'The Sisters,' 315 gs. (Fores); 'Scene at a Spanish Venta,' 265 gs. (Agnew); 'The Carnival,' 175 gs. (G. Earl); 'Winnowing—La Vega di Grenada,' 330 gs. (Agnew); 'Off Duty,' 250 gs. (Agnew); 'Il Padre,' 300 gs. (Agnew); 'Antonita,' 400 gs. (Earl Fitzwilliam); 'Asking a Blessing,' 410 gs. (Agnew); 'Scene in the Church during Mass,' 425 gs. (Colnaghi); 'The Sempstress,' 420 gs. (Earl Fitzwilliam); 'Buying Chesnuts,' 645 gs. (Agnew); 'The Cottage Doorway,' now being engraved by O. Barlow, 435 gs. (Addington); 'Head of a Female,' 212 gs. (E. White); 'A Highland Home,' 210 gs. (G. Earl); 'Scene in the Fair at Seville,' 290 gs. (Colnaghi); 'Gathering the Offerings,' 660 gs. (Agnew); 'Finding the Text of Scripture,' 215 gs. (Agnew); 'Students from Salamanca,' 150 gs. (G. Earl); 'The Confessional,' 275 gs. (Agnew); 'Polanda la Pava,' 375 gs. (Colnaghi); 'The Glee Maiden,' 105 gs. (Mappin); 'Buying Tickets in the Lottery,' (Mares), and 'Reading the Numbers,' (Cox), a pair of Spanish subjects, 190 gs.; 'A Roman Flower Girl,' 160 gs. (G. Earl); 'The Officer's Widow,' 670 gs. (Earl Fitzwilliam); 'Portrait of Alonzo Cano, after Velasquez,' 450 gs. (Agnew); 'The Surrender of Breda,' also after Velasquez, 239 gs. (Colnaghi); 'Velasquez Painting the Infanta,' 630 gs. (Agnew).

Among a miscellaneous collection of pictures, chiefly by the old painters, sold by Messrs. Christie & Co. on the 8th of June, were the following:—'A Group of Dead Game, guarded by a Dog, at the foot of a Tree,' and 'Swans attacked by Dogs,' both by Snyders, 205 gs. (Durlacher); 'Vase of Flowers,' with fruit, flowers, and bird's nest at the base, Van Huysum, a splendid example of the painter, 380 gs. (Francis); 'The Virgin, Infant Christ, and St. John,' Correggio, 105 gs. (Knowles); 'Portrait of a Lady' with auburn hair, holding a rose, from the collection of Prince Carignan, Paris Bordone, 145 gs. (Francis); 'And children run to lip their sire's return,' from Gray's 'Elegy,' W. P. Frith, R.A., 600 gs. (Ambrose).

ART IN IRELAND AND THE PROVINCES.

DUBLIN.—There is now every probability that Foley's statue of Edmund Burke, which has for some time been in the hands of the bronze-founder, will soon be placed on its pedestal at Dublin. The subscription list is nearly full. His Excellency the Marquis of Abercorn has given £20, and the board of Trinity College have increased their subscription from £50 to £100. The statue is to be erected in the front of Trinity College, in a line with Mr. Foley's figure of Goldsmith, whose sketch-model for the O'Connell Monument may be shortly expected here.—A bronze statue of the late Earl of Carlisle is to be erected in Dublin, in memory of the private worth and public services of that nobleman as Viceroy of Ireland. The commission has been placed in the hands of Mr. J. M. Foley, R.A.

COVENTRY.—An obelisk in memory of the late Sir Joseph Paxton, who represented Coventry in Parliament, is to be erected in the cemetery of that city, by public subscription. The design of the obelisk, of which we have seen an engraving, is in the Lombardo-Gothic style, highly enriched, but light and elegant. The successful competitors for the work were Messrs. Goddard and Son, architects, Leicester.

MINOR TOPICS OF THE MONTH.

THE NATIONAL PICTURE GALLERIES.—The current expenses connected with the National Gallery amount annually to the sum of £15,894, of which the Director receives £1,000, and the Keeper and Secretary £750. The establishment in Trafalgar Square costs £1,523, which is thus divided; £327 to the curators, and £786 to the police. For the purchase of pictures at South Kensington, £10,000 are allowed; for travelling expenses, agencies, &c., £2,000; and for other expenses, £621.—The Tenth Annual Report of the National Portrait Gallery, lately issued, shows that the Board of Trustees has undergone some alterations during the past year, Sir Coutts Lindsay and Mr. Beresford-Hope being appointed in the room of the Earl of Dudley and Lord Elcho. The gallery was enriched, in 1866, by the presentation of nine portraits and busts, including those of the late Prince Consort (presented by the Queen), Cobden, Clarkson, and Walter Savage Landor. These and all other acquisitions we noticed as they appeared in the gallery. The number of visitors during the past year was 24,660, an increase of more than 8,000 over the number in 1865.

INSTITUTE OF BRITISH ARCHITECTS.—Mr. Tite, M.P., has succeeded Mr. Beresford-Hope, M.P., as president of this society; a position which the former honourable gentleman has before occupied.—The Royal Gold Medal, annually awarded by this Institute, has this year been presented to M. Charles Texier, of Paris, whose reputation in architectural literature is widely known.

THE ALBERT MEMORIAL.—Mr. J. F. Redfern has been added to the number of artists selected by the Queen and Mr. Gilbert G. Scott, R.A., for the execution of the sculpture on the Albert Memorial. He is to model eight figures typifying the "Virtues," four of them to represent the Christian, and four the Moral, virtues. These will be electrotyped, and placed in the metal canopy executed by Mr. Skidmore, of Coventry. Mr. Redfern is engaged also on a number of figures for the west front of Salisbury Cathedral, now undergoing restoration.

THE SOCIETY OF ARTS held one of its agreeable "receptions" at the South Kensington Museum, on the 30th of May. Sir Thomas Phillips, President of the Society, was unable to attend from illness, and the duty of receiving the visitors, who amounted to more than 4,000, devolved upon Mr. William Hawes, Mr. Le Neve Foster, and other prominent members of the council. We regret to know that since then the death of Sir T. Phillips has been announced.

THE DEPARTMENT OF SCIENCE AND ART has determined to do a liberal act of generosity with the public money, and has passed a minute, dated April 9, 1867, by which the munificent sum of £5 is offered to any master now engaged in teaching in either an Art or Science School, which will be paid him on his presenting a letter, enclosed, at the Paris offices of the British Commission. There seems to have dawned on the official mind a kind of conviction that this sum might not be of much use to masters coming from places like Aberdeen, Cork, &c., and therefore a supplementary minute has been issued, informing the masters,—who really ought to consider themselves favourites of fortune, to be the objects of so much fatherly care,—that if they send a shilling to the office of the "Paris Excursion Committee," they may

secure a ticket which for 30s. will give them a free passage, via Newhaven and Dieppe, from London to Paris and back, with the right of a week's accommodation (without board) in a building provided, and to be ready by the 4th June.

THE STATUE OF LORD HERBERT.—This memorial is now in its place in front of the Ordnance Office in Pall Mall. The unveiling of the figure was attended by many of the personal friends of the late Lord Herbert, a circumstance which rendered the ceremony the most impressive that has yet been witnessed in connection with any of our public monuments. Before the removal of the covering, Mr. Gladstone, M.P., as chairman of the executive committee, addressed the Duke of Cambridge in explanation of the proceedings from the appointment of the committee to the termination of its labours. With respect to the choice of an artist, it was certain that the selection would meet approval, as the sculptor, Mr. J. H. Foley, R.A., was one whose name had long been famous in this and other lands, and with respect to the merit of the work, Mr. Gladstone left that to speak for itself. The veil was removed amid loud cheers, and the statue and pedestal were examined by the Duke of Cambridge, accompanied by Mr. Gladstone, Sir John Pakington, and Mr. Foley. This statue, it is to be hoped, is the beginning of a new epoch in our street sculpture. The artist has dared to be picturesque without outraging the conditions of portraiture. It is impossible to withhold admiration from the skill and ingenuity displayed in the draping of the figure, which is enveloped in a peer's robe disposed with so much classic taste, that only on close inspection is it discovered to be a peer's mantle. The head is slightly bent forward, and rests on the right hand. Three sides of the pedestal show three bas-reliefs, illustrative of remarkable incidents in the history of Lord Herbert's administration. Mr. Foley has been already congratulated in the *Art-Journal* on the excellence of this work, and to these felicitations we now add an expression of the hope that the statue of Lord Herbert is the antecedent of an improved order of things in our open-air sculpture.

WINDSOR CASTLE.—The group of statuary by Mr. Theed, representing the Queen and Prince Consort, which had been placed in the principal corridor of Windsor Castle, was uncovered on the 20th of May in the presence of her Majesty, who was pleased to express her entire approval and admiration of it. The group consists of figures of her Majesty and the Prince Consort, the size of life, in the Saxon costume of the ninth century, which lends itself favourably to the conditions of sculpture. Her Majesty wears a light and graceful diadem and a rich mantle. The Prince has also a mantle, and his dress, in which reminiscences of the antique are discernible, displays his figure to great advantage. The two figures stand side by side, her Majesty looking up at her husband, her right hand over his left shoulder, her left hand grasped in his left. The Prince is looking down at the Queen, with his right hand raised and pointing upwards. The heads and hands are portraits, conceived with admirable feeling. Round the left arm of the Queen is an armlet, inscribed with the name of "Albert." Round the right arm of the Prince is one inscribed "Victoria." The details and ornaments of the costumes are very rich and elaborate. The flat embroidery of her Majesty's mantle, consisting of bunches of rose, shamrock, and thistle, is

of a peculiarly rich and graceful description. The execution of all these objects is excellent. The figures are of the purest Carrara marble; the pedestal of the precious marble called "Marmo Africano," wrought from an antique fragment found in Rome. On the pedestal is the line from Goldsmith's "Deserted Village,"

"Allured to brighter worlds, and led the way."

ARTISTS' GENERAL BENEVOLENT INSTITUTION.—The fifty-second anniversary festival of this society took place at the Freemasons' Tavern, on the 18th of May, Mr. Anthony Trollope in the chair. He was supported by the President and several members of the Royal Academy, by Mr. Akroyd, M.P., Mr. K. D. Hodgson, M.P., and a large number of artists and amateurs. The chairman, in proposing the toast of the evening, advocated the claims of the institution, the present position of which was pointed out in our columns a month or two ago.

JOHN PHILLIP, R.A.—Mr. W. Brodie, R.S.A., has executed a statuette, in marble, of his brother-artist and fellow-countryman, the late John Phillip. It represents the painter resting his right hand, in an easy attitude, on a pedestal, on which are placed a palette and brushes. Mr. Brodie has also in his studio the model of a life-size bust of Phillip. In both works the likeness is said to be excellent.

INTERNATIONAL EXHIBITION OF FINE ART.—There is now open to the public, at No. 25, Old Bond Street, a collection of foreign pictures, consisting of examples of various schools exhibited under the above designation. By a glance round the rooms it is seen that a preponderance of the works are French, and in the general feeling which that school teaches and upholds. The pictures are, for the greater part, what would be considered small. The largest is the churchyard scene from *Hamlet*, and the figures in this are life-size. It is by a German artist, M. Sinner, but he has not been happy in his conception of the character of either Hamlet or Horatio. A few passages of foreign history are illustrated, as 'Richelieu urging Louis XIII. to sign his Abdication,' by a French painter, Delechaux; 'Luther summoned before the Council at Worms,' by T. A. Fraustadt, looks like a sketch for a larger work. 'The Spy, an Episode in the Siege of Haarlem,' H. De la Charlerie, is founded on an incident that occurred during the defence of the place, which had been confided to the female inhabitants in the absence of the men. It is generally low in tone, but it has been completed with much care. In 'Susannah and the Elders,' by C. Belloin, is presented a rather large semi-nude study, showing much skilful painting and great success in dealing with the surfaces most difficult of representation in nude painting. But for some small formalities, 'Diana's Bath,' by E. Smitz, would be a small picture of much excellence. 'A Roman Shepherd,' by Victor Shubert, is a subject that has been often rendered, but never more successfully. 'The Day's Plans,' by J. Patrois, refers us at once to the circle of Meissonier, his school, and his followers. M. Patrois is the best pupil of this famous artist, and he follows his master so closely that some of his imitations of him are most perfect. 'A Persian Courier Asleep,' by A. Pasini, deserves commendable notice; other works of much excellence are—'Twelfth Night in Alsace,' by G. Brion; 'Dressing for the Masquerade,' and 'An Orange Girl,' both by Van Schendel; 'The Embroiderer,' De la Charlerie;

'Household of a Rich Arab,' L. Tesson; 'A Burgundian Wedding,' C. Ronot; 'Cows resting in the Shade,' L. Chabry; 'In my Garden,' E. Reynart; 'Crossing the Moor,' L. Desjardins; 'Souvenir of the Campine,' Baron Jules Goethals; 'The Rocky Path,' E. Journault, &c., presenting in the examples of the different schools a great diversity of subject. It is an oversight on the part of the managers of the gallery not to have numbered their catalogue of the pictures.

A PICTURE BY MR. H. BARRAUD, called 'The London Season,' is now on view at Messrs. Maclean's, in which are assembled the celebrities who frequent the Park during the season. The precise locality is the space westward of Apsley House, with the buildings and objects surrounding it—as the residence of the Duke of Wellington, St. George's Hospital, the Park entrance, the statue, &c.; and the ground is occupied by groups of figures riding and walking, and many carriages containing and driven by persons distinguished in fashionable life. The Queen has just entered the Park, and among the crowd are at once recognised the Duke of Cambridge, the Prince de Teck, the Duke of Wellington, the Marquis of Waterford, Lord Chesterfield, the Duchess of Wellington, the Marquis of Conyngham, Lord Londesborough, the Duchess of Atholl, &c. There are upwards of 180 figures in the picture, all of which must be very striking portraits, if the whole have been studied with as much care as the few we mention.

'CRUSHED BY ICEBERGS' is the title of a picture at Mr. Tooth's, in the Haymarket. It has been painted by Mr. William Bradford, of New York, in commemoration, it may be said, of the fearful losses that occurred in the Northern seas in 1863, when, within three days, forty ships were crushed by the ice, and upwards of a thousand men were compelled to make their way over the frozen masses to other ships and to the land. Much of the interest with which we regard the picture arises from a conviction of its perfect truth; Mr. Bradford having visited in his yacht the scene of the disaster, and painted the effects on the spot. We see, accordingly, a ship imbedded in a field of ice rendered rugged by the upheaved edges of the floes: her timbers are broken to such an extent as to render repair hopeless. The crew are, therefore, preparing to abandon her and seek refuge in other vessels that have been so fortunate as to escape the common danger. Immediately beyond the disabled ship an iceberg rises to the height of 250 feet, and in the distance is seen a ship on fire, for it is found necessary to burn these wrecks, lest they should be borne by the currents into the track of vessels passing to and from Europe. The effect is that of the close of a clear summer day, which is presented, we are told, precisely in accordance with natural appearances. Mr. Bradford has penetrated in his researches as high as the 55th parallel of latitude; and the enthusiasm of such an artist, and the form in which he sets forth the results of his experience, cannot be too highly praised.

ROME.—An entertainment, the programme of which is headed "A. Romer among the Romans," has been given in the public rooms in Store Street, Bedford Square. It consists of a series of views of the most famous edifices and sites in Rome, to which additional interest is given by a lecture, historical and descriptive. The views, which are photographic, are enlarged and thrown on to a white field by means of the magic lantern. Many of

them are famous in history, but they are not all of pictorial interest sufficient to tempt the painter to treat them on canvas or paper; where sometimes when they are attractive, the objects are exaggerated both in colour and size. We have never known any visitor to Venice who, after having from pictures got by heart the range of buildings from Danieli's to the mouth of the Grand Canal, including the Doge's Palace, the Library, &c., that was not disappointed by the reality; and hence those who have seen much of Rome in pictures would be disappointed on seeing it set forth in photography. Yet the latter gives the faithful version to those who can look at such a representation and make allowance for the depth of the shaded passages. The views presented of the Forum are not such as an artist would select, but they show the place exactly as it is. Those of the exterior of St. Peter's do not suggest nineteen feet as the height of the ornamental statues; but these, with the surrounding objects, are precisely as they appear at a certain distance. The series consists altogether of fifty-three subjects selected from the most remarkable sites and objects in Rome, Naples, Pompeii, &c.; all of which are described in a very interesting manner by the lecturer.

MINIATURE SCULPTURE.—In the rooms of Messrs. Caldesi and Co., in Pall Mall, are shown many examples of miniature portraiture, carved in a material called Alpine marble. The heads generally are of the size of common miniature, and are worked out in the stone with a degree of finish equal to that usual on ivory. Some of the profiles are very beautiful, and show a novelty of treatment we have never before seen in bas-relief; the heads are undercut, so as to relieve them entirely from their background. It will be readily understood that no such results as are seen in these works are obtainable in Carrara marble. The material is found, it is said, only in small quantities, and is, of course, comparatively soft to admit of being worked as delicately as a careful engraving. These sculpture miniatures are productions of Signor Funaioli, of Florence, an artist of much taste and ingenuity.

MR. W. CAVE THOMAS has been invited to furnish a design for decorating the interior of the Flaxman Hall, University College.

MESSRS. MOXON AND Co. have recently published, in two volumes, the poems of Thomas Hood, under the editorship of Mr. S. Lucas. The task of dividing them into "Serious" and "Comic"—the volumes are thus designated respectively—has been as well accomplished as the materials to select from admitted, for many of Hood's so-called "serious" poems possess more than a tinge of comicality. His son, Mr. Thomas Hood, has written a brief but suitable preface to these books, which are very neatly printed and bound.

M. VERBOECKHOVEN'S large and famous picture, 'Cattle leaving a Farmyard,' exhibited this season in the Crystal Palace, has found a purchaser among the visitors to the gallery. We are glad to record this, because the fact goes far to refute an opinion not unfrequently expressed, that high-priced paintings will not sell at Sydenham. The truth is, good pictures, wherever exhibited, will meet with customers.

M. YACOBY asks us to correct an error inadvertently made in the notice of his works in our Illustrated Catalogue of the International Exhibition (p. 52), where his name is printed Jacoby.

REVIEWS.

POMPEII: ITS HISTORY, BUILDINGS, AND ANTIQUITIES; an Account of the Destruction of the City, with a full Description of the Remains, and of the recent Excavations, and also an Itinerary for Visitors. Edited by THOMAS H. DYER, LL.D., St. Andrew's. Illustrated. Published by BELL AND DALDY, London.

No spot on the surface of our planet is more certain to arrest the attention and to excite the imagination of the English traveller than are the sites of the buried cities of Campania. The temples, the tombs, and the Pyramids of Egypt, are more imposing from their magnitude, and more venerable from their remote antiquity. But the history which their slowly deciphered hieroglyphics are now beginning to unveil before the researches of modern scholars, is that of another race and another time than any that are akin to ourselves. We have but little sympathy with the announcement of how many hands, and how many head of black captives, his holiness the ruler of western Thebes brought home in the twenty-third year of his reign. The connection which we may expect to exist between the records of the eighteenth dynasty and the book of Exodus is as yet undetected. And the latest and most systematic inquirers into the Egyptian history, Lepsius, Brugsch, Birch himself, whose modest and patient labour bears so much more fruit than do the lucubrations of men of more pretentious claims, commence by entirely disregarding the Hebrew chronology prior to the time of Solomon. A great gulf thus divides Egyptian antiquity from our living interest.

In the other hemisphere ruins and remains have been recently disinterred that also tell us of the civilisation of a race now no longer inhabiting its former seat of dominion. But the cities of Central America are comparatively recent in their date as well as in their discovery. No clue has as yet been detected to their inscriptions, and for any light that their remains have yet shed on the history of civilisation, they might almost as well have been telescopic observations on the surface of some other planet.

But in the Italian cities we have brought under our eyes the fresh traces of a civilisation akin to our own—evidences of the daily life of that people who first set foot upon our shores when the deserted streets of Pompeii were full of busy life. When our British ancestors swam in coracles, dyed themselves with woad, and gave the mighty emperor of the Roman army so warm a reception that he was glad to make off in a hurry, ordering the hostages to be sent after him, the boys of Pompeii were drawing caricatures on the walls, the fishers were netting in the bay, the more wealthy and idle were enjoying the *dolce far niente* of the luxurious climate, just as their descendants are doing at the present hour. The permanence of habit, where race and climate are unchanged, is most clearly shown by the Pompeian paintings. The flood of barbarians has again and again devastated Italy, but in each little town and district the local type is still maintained, the local features are almost unchanged. The women of Sorrento have the same fawn-like stare, and the same noble pose of head, that mark the best paintings at Pompeii. The men of Nocera have the same fierce, wild expression that they are said to have derived from the soldiers of Hannibal. The Neapolitans are as reckless and as skilful in their driving as they were in the days of Tiberius. The baths of Roman times have, indeed, disappeared with the habit of using them. No priest would now send back a suppliant because he brought his offering with unwashed hands. Purity is no longer considered an element of worship; but this change, not for the better, is probably the most marked that would strike the eye were the old residents of Pompeii to revisit the scenes where their descendants, *mutato sub nomine*, very closely reproduced the habits natural to their southern clime.

To those who cannot go to view for themselves the exhumed city, as it is yet emerging

from a volcanic tomb that has been closed for nearly eighteen centuries, and indeed to those who can, we can safely recommend the book that heads our notice. On opening its pages, and immediately recognising, under a new form and title, our familiar old friends, the "masked figure of Silenus," the "tragic and grotesque masks," the "head of Achilles," and many others, we were at first disposed to throw the book aside, a species of rough justice which the editor and publishers have done much to earn, by their omission of any index. But the preface at once honestly states what the work is, an entirely new edition of an old and popular work, with information brought pretty well down to the present day. We could wish that more use had been made of the magnificent work "Le Case ed i Monumenti di Pompeii," in course of issue by the brothers Niccolini, a reproduction of which in this country is much to be desired. It would also have added much interest to the new portions of the work, to give some description of the result of the excavations of his late Royal Highness the Count of Syracuse at Cumæ, some of which, such as the complete workbook of a Roman lady, are calculated to add so much to our knowledge of the domestic habits of the Roman masters of the world. But the book, as it is, is full of interest; it contains much that will be novel to the readers of the former edition, and it is rendered valuable by a very excellent map of Pompeii, reduced from the plan of Signor Fiorelli, a gentleman of courtesy and of education, whose appointment, after the fall of the Bourbon Government, to the post of Director of the Museum at Naples and of the excavations at Pompeii, has been an unusually happy instance of putting the right man in the right place.

ZEITSCHRIFT FÜR BILDENDE KUNST. Verlag von E. A. SEEMANN, Leipzig.

The part of this *Art-Chronicle* that has just appeared contains many articles of much interest not necessarily confined to German art, but treating of that of all schools. There is, for instance, by Dr. Meyer, a series of notices of the condition and progress of French painting since 1848, in which a strong contrast is presented between the painting of the second empire and that of the preceding reign. Other subjects refer to the Italian and Flemish schools, which introduce to us new theories, and views of endless variety, but all evidently the results of elaborate inquiry and deep thought. The different phases of French art have, in their development, followed each other very closely; indeed, so limited is the term of their advance, respectively to the accomplishment of distinctive classification, that they seem to have reached simultaneously the point which must be called maturity, if the change to which they must now submit (for they cannot stand still) is by thoughtful minds determined as decadence. Among other instructive papers are two especially interesting: one on the early years of Schnorr; the other consisting of remarks on Dr. Riegel's book, "Cornelius the Master of German Painting;" the allusions induced by the passages in the lives of those men who are brought under notice refer us to that revolution in German painting which virtually sent the antique to the winds—after a devotion of more than two centuries and a half on the part of the schools that had taken "counsel of statues." Peter Von Cornelius was, we think, considerably older than Julius Schnorr, and the only time we ever saw the brave old man was in his studio at Berlin, working with yet much of his youthful fire at a set of cartoons for public works. In their early days, the Academy of Vienna had a reputation which attracted students from considerable distances, and young Schnorr, at the age of seventeen, left home to walk to the famous school, with a stick in his hand and a knapsack at his back. A party of the students, among whom were Cornelius, Schnorr, and some others whose names have since become famous, dissented from the mere archaism of their instructors, and were expelled the school—which they left without regret. They proceeded to Rome,

where they astonished both natives and foreigners by their devotion to early Italian art, and they were the real "Vor-Raffaellisch" painters, whose principles have re-acted more or less on every school. There is a portrait of Schnorr, and one also of Cornelius drawn after death expressly for this publication, which contains many other illustrations of high artistic merit.

THE TALLANTS OF BARTON. A Tale of Fortune and Finance. By JOSEPH HATTON, Author of "Bitter Sweets," "Against the Stream," &c., &c. 3 vols. Published by TINSLEY BROTHERS, London.

In "The Tallants of Barton," Mr. Hatton has written an exciting, but by no means a sensational, story, as the term is generally applied to many of the novels of the present day. There is abundance of incident in the tale, with numerous characters sustaining a plot which is gradually developed, though it requires no great amount of shrewdness to discover what the end must be, if right and wrong are to receive each its reward in this world; and the author shows himself a righteous judge in giving to each its due. Truth is stranger than fiction, has often been said, but fiction often borrows its ideas from truths, and the memory of most of us need not go far back, nor search too deeply, to find in the events which have taken place around us something or other that suggested to Mr. Hatton the materials he has woven into such a pleasing form. The elder Tallant is one of those men whom we see in our day raising himself by his energy and perseverance from an inferior position to almost boundless wealth, which his only son, to whom he looks as the inheritor of his great mercantile reputation, contrives to get rid of, so far as he has the power, by gambling and discreditable speculations. The father's heart is broken long before young Tallant is cut off by the murderous shot of an old college chum, his associate in much of his dishonourable career. Two of the best drawn characters in the story are Earl Verner—an elderly peer, of antiquarian propensities, till he married the beautiful and accomplished sister of the younger Tallant, Arthur Phillips, the artist, Phoebe Somerton, his wife eventually, and Mr. Williamson, the barrister, are among the other leading personages playing their part in the story, which can scarcely fail of becoming popular, for its interest never flags, and both scenery and characters are painted vividly yet naturally. Some of the local descriptions are sketched with true poetic feeling.

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We noticed this volume of poems when it first appeared three years ago, and in terms of commendation such as these graceful writings merit. They have now reached a second edition, in the preface to which Dr. Mackay—unnecessarily, in our opinion—briefly defends himself from some of his former critics, who attributed to him the perversion of Greek mythology to purposes at variance with its essential spirit; or, in other words, of adapting the myths of old civilisation to the truths of modern time. In a single sentence he disposes effectually of these puerile cavils:—"The ideas which underlie the beautiful mythology of Greece spring from fountains that are perpetually flowing in the human mind: the spiritual truths they embody are always latent in the imagination of thoughtful men in all ages."

A FEW STRAY THOUGHTS UPON SHAKESPEARE. By THOMAS HOWELL. Published by T. BOSWORTH, London.

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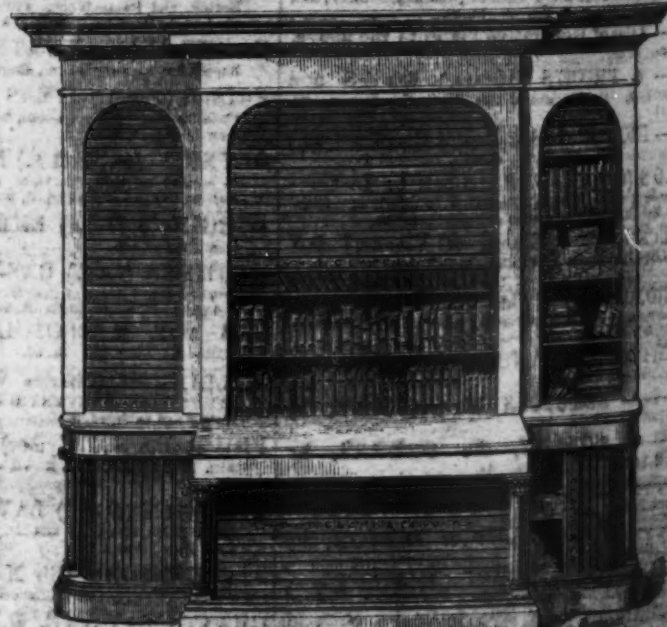
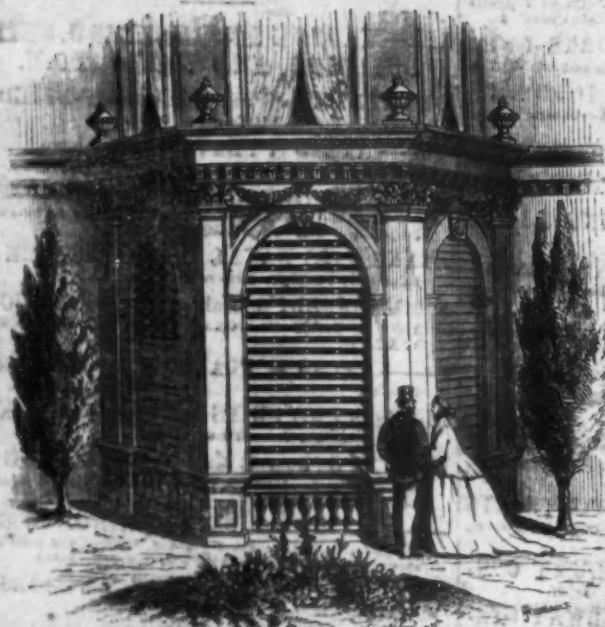


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